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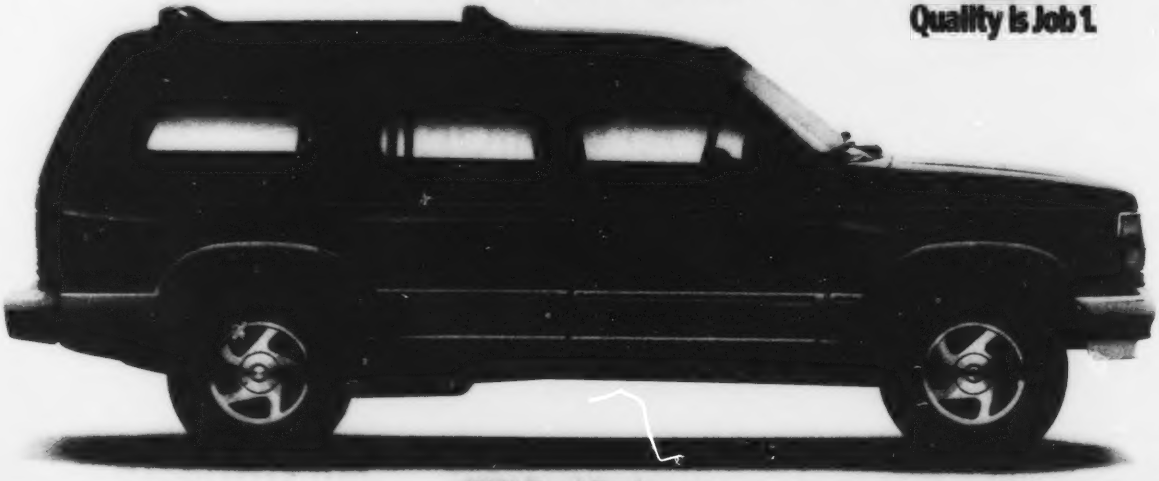

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Melvin Charney
Canadian Centre for Architecture Garden, Montreal: Night view of "The Tribune", one of ten allegorical columns erected on the Esplanade 1989
Photo: Carlos Letona
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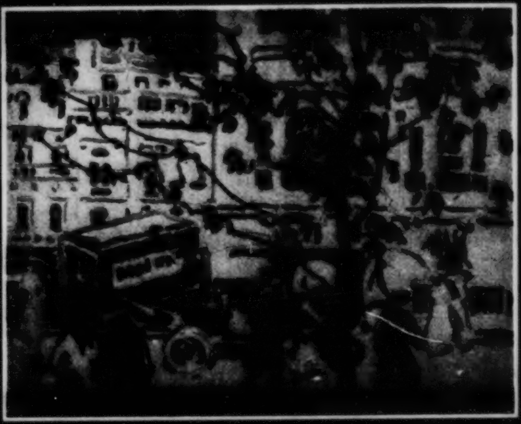

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EDITORIAL

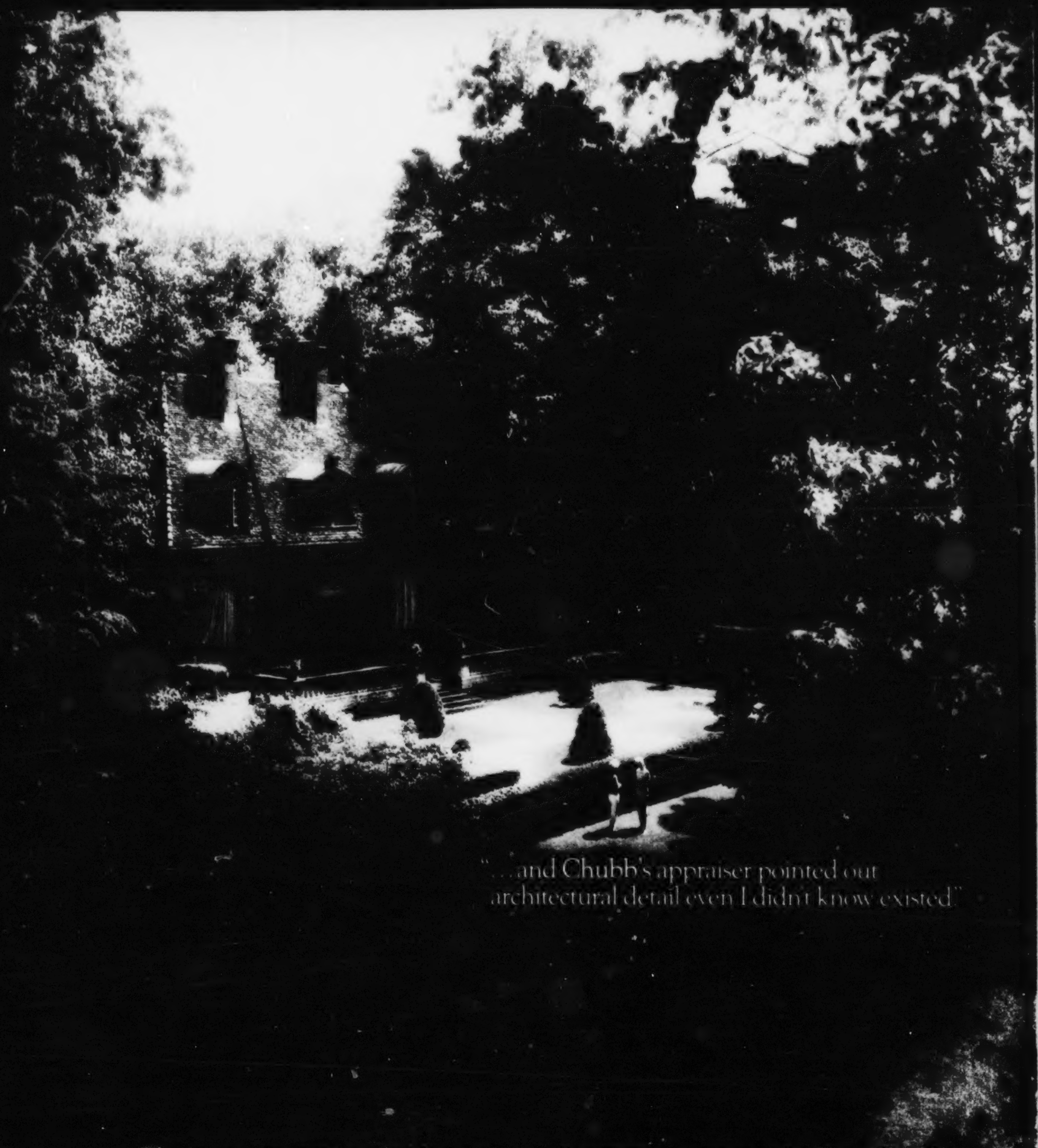
Changes in magazines are usually subtle. Two-and-a-half years ago we redesigned this magazine completely. Since then, we've made relatively few changes, merely fine-tuning our original concept. This issue carries on that tradition, in that we've kept the magazine essentially as it has been but have introduced some new typographical and layout changes that we believe enhance the look and feel of the pages.

To that end, we have slightly modified the format of the Fast Forward section and of the feature stories, we have put a work of commissioned photography (by Renzo Cattoni) on the cover, and for the first and only time we've used illustrations (by Rick Sealock) for the four columns at the front of the magazine. This is a one-off event not because we weren't happy with the results (we were) but because as of the summer issue, the columns will, unfortunately, be replaced by a new section. I say unfortunately even though it was my decision to make this change. All of our regular columnists — Susan Crean, Gary Michael Dault and John Scott — have done much wonderful writing over the past few years. And all three have managed to elevate the art of writing about art to new heights, in the process creating standards that other writers will be hard-pressed to equal.

Despite their sterling qualities, however, I felt that it was time for a change, time to open up the magazine to other subjects, other voices (although Crean, Dault and Scott will, I hope, continue to contribute regularly to our pages). The precise nature of the new section I'll leave until the next issue. Suffice it to say that this change will mean *Canadian Art* will be able to incorporate not only more writers' work but also continue with our broadly based perspective on the work of Canadian artists, but will expand somewhat to include the roles played by galleries, collectors, corporations and so on.

One last small change was occasioned by our Winter issue on the environment. We came to the obvious realization that the magazine would be more recyclable if we used saddlestitched binding (which is to say, staples) rather than the glue that we had been using to perfect-bind the pages together. As of this issue, therefore, *Canadian Art* will now be stapled together, part of our on-going effort to practise what we preach.

JOCELYN LAURENCE
EDITOR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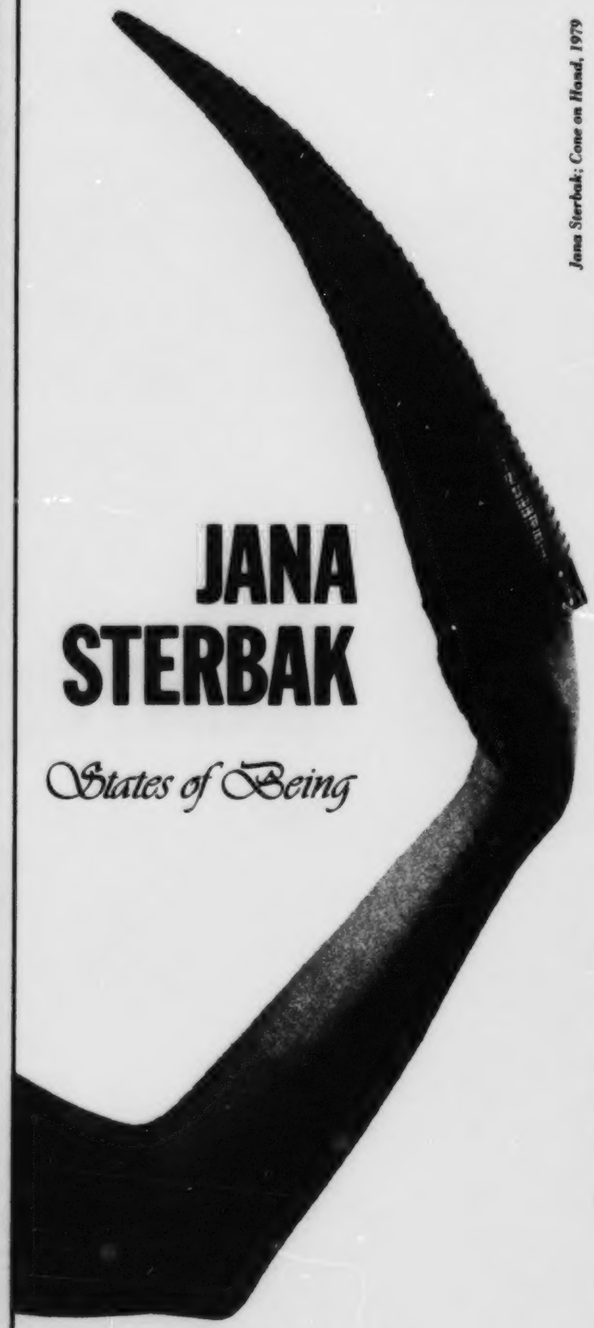

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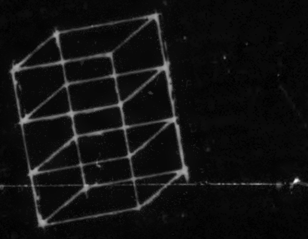

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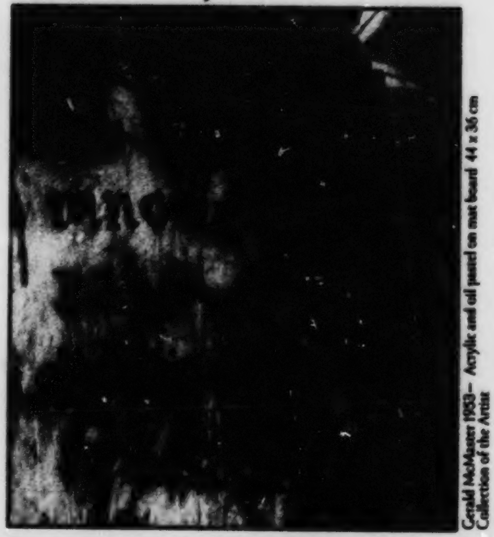

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The Screen

By John Scott

I SAW THE NEWS TODAY OH BOY: TELEVISION AND THE GULF WAR

Illustrations by Rick Sealock

Around Christmas they started to appear: televised messages from wives and girlfriends, audience members and contestants from game shows, saying "Hi from America." Then videotaped Christmas greetings from soldiers from the Gulf to family and friends. It was interesting to notice how similar these soldiers, sailors and Marines looked — the same generalized, mustached look that police officers have — and how sharply they contrasted with the highly individualized faces one sees in old newsreels of soldiers once they have been through combat. It was also amazing to see sophisticated television networks being momentarily changed into video phones, an archaic notion of a future that never arrived. In fact, this was a public spectacle of solidarity rather than a medium of intimate personal communication.

The idea that intimacy (facilitated by technology) would eliminate conflict seems remarkably naive. After all, lots of Germans had visited France prior to World War I and abusive husbands know their battered wives intimately. A perverse side-note is that the first attempts to institutionalize television were in Nazi Germany. TVs were placed in post offices as a means of information dissemination from a central point and as a proposed alternative future to the mail system — a direct system of communication and interpersonal exchange as opposed to the great hallucination machine we have now, endlessly delivering new fictions to facilitate the smooth flow of commodity exchange in a consumer/media society.

In the midst of the American Civil War, photographer Mathew B. Brady presented an exhibition of his images of the battlefield dead. For many people, this was their initial experience of photography's ability to perfectly duplicate reality. So stunningly graphic were these images that one British reviewer wrote, "If Mr. Brady has not given us the equivalent of finding a mutilated corpse on our doorstep with the morning paper, he has given us something very much like it."

Contained in this phrase is the unrealized promise in the potential of duplicating real experience through technology. If, through technology, we could replicate those experiences of violence or pain, recreate those unpleasant truths we by necessity banish to obscure corners or wrap up in myth or patriotic zeal, we could then relegate organized warfare to the historical dustbin of slavery and footbinding.

A few generations later, it was imagined that cinema, with its immense potential for social transformation, might do the same. The abolition of war, something people actually believed possible at the beginning of this century, was then wedded to the idea of realism, either in reconstructed fictional narratives, like *All Quiet on the Western Front*, or through the use of documentary. (One film, made by the Society of Faceless Men, consisted merely of a pan-shot of a group of World World I veterans so horribly mutilated that they lived either masked or hidden.)

Current military wisdom, primarily in response to the daily transmission of suffering from the Vietnam conflict, is that a nation cannot sustain a war effort when exposed to the uncensored reality (as far as electronic media is capable of reproducing reality) of modern war. So there is to be no unsupervised reportage of the Gulf conflict, no corpses, no wounded. This is probably erroneous thinking. In all likelihood, it was the media presentation of positive images of mass resistance and articulate arguments against the Vietnam War that won over the hearts and minds of the American people against the war.

The reality, the primary task of the American forces now in the Gulf, is not to preserve future peace or to stop a tyrant or even to ensure that oil flows. Its primary task is to inflict suffering and cause damage, and whatever military or political events occur, they will occur in response to that fact. I don't mean to suggest that there is anything uniquely diabolical about American troups in the Gulf. This is the reality that underlies the obfuscations of military language, that lies beneath the successful deployments and surgical strikes. (The conceptual brilliance of Karl Von Clausewitz's book *On War* lies in the way he builds up his arguments from these first primary descriptions.)

It was also amazing to see sophisticated television networks being momentarily changed into video phones

It is also, perhaps, that pain is an inexpressable event that defies representation, either in the constructed narratives of art or in the attempted truth of documentary. The horrible reason for the continuation of war, that organized mass infliction of reciprocal exchanges of suffering, can be found in the inexpressibility of physical pain. Almost every human experience is translatable through some medium. With just a pinch of imagination, Cinemascope, Imax and Lucasound can reproduce almost any landscape. A clever pornographer with an acute understanding of language and human sexuality can arouse the same physical desire as proximity to the real thing. But pain resists description or simulation, either through language or the most sophisticated of electronic media. It is the intrinsic, hermetic nature of our bodies that makes the experience of pain so unique. It shatters language and transports us into a separate, hideous universe. Even our dearest loved ones, writhing in agony only inches away, though they might fill us with frustration and grief, in terms of their experienced reality might as well be on another planet. This is brilliantly explored in Elaine Scarry's book *The Body in Pain*.

I imagine it is this inability of any communication system to convey pain that allows the infliction of mass suffering to continue to be the primary means by which social and geo-political realities are formed. War was and continues to be, as Homer said, "the father of all things." Perhaps it is this inexpressibility that lets us concentrate on the new plot devices, the romantic narratives, the dramatic postures and eventually the nostalgia that emanate from conflict. Unable to identify or empathize with pain, we have no shortage of individuals who we can identify with as embodying the glamor and drama of conflict. The dominant hegemony, as expressed in popular film, TV and so on, isn't a monolithic conspiracy to produce mindless killers. More likely, it is a set of narrative discourses, traditional internalized norms, mediated male biology and shifting social conditions that construct a masculinity that can function as a soldier, a being who imagines resolution in violence and therefore becomes the agency of pain.

In *Childhood's End*, Arthur C. Clarke posited an alien technology that instantly made the audience at a bullfight literally experience the pain of the bull. This immediately signalled the demise of bullfighting. Until we can duplicate that technology on a planet-wide, interpersonal level, our best chance for the dismantling of war seems to focus on a redefinition of what constitutes masculinity.

Writing a column about the screen seems a fairly innocuous vocation. You probably aren't effective enough to do much good or persuasive enough to do any real harm. However, as I write now, two titanic armies are about to go at it. They will probably release more firepower than in all of World War II. Soon orchestras of human suffering will be playing full blast. The media was somehow instrumental in this event coming to pass and one experiences the wearisome realization that critical thinking, film, literature, in fact all forms of cultural production, when it comes to the big one have really struck out.

By Susan Crean

The Female Gaze

IF YOU KNEW EMILY: A REEVALUATION OF CARR'S PAINTING AND WRITING

June 27, 1990. The old woman's been dead and gone 45 years and here I sit in the hot, early summer sun on the steps of the National Gallery watching three men in hardhats with a Public Works Canada lift truck erecting the last of three giant banners announcing her retrospective. It takes them all afternoon to secure two wrist-thick cables around the concrete pillasters and string the fabric poster between them.

I'm transfixed by the sun and the scene, mesmerized by the vision of an artist's apotheosis in broad daylight even while I muse, somewhat perplexed, about the significance of the event. Does anyone know who Emily Carr was?

Certainly in this *fin-de-siècle*, Carr has arrived as a celebrity artist. You could say she has become a Famous Canadian Personage, a distinction she would probably disdain given the deep ambivalence in which her artistic accomplishment is actually held. Her greatest claim to fame seems to be that she was an oddball and thus a colorful character; she's become famous for being famous. But like Stephen Leacock or Glenn Gould, her real contribution remains unknown and a mystery to most Canadians. Like Leacock, for example, she is revered a lot more than she's read, and her aesthetic is generally regarded as ancient history, pretty safe stuff. Like Gould, her professional reputation comes spiced with tales of personal eccentricity and hints of weird habits associated with a solitary life more easily shared with animals than people. But whereas sexual ambiguity and/or abstinence merely adds to the intrigue of Gould's story, Carr's rejection of marriage and her (presumed) celibacy have been grounds for questioning her stability and integrity as an artist. Total dedication is one thing in a man, something else in a woman.

Returning to the National Gallery, one can see the ambivalence being played out here too. Carr, the Famous Personage, clearly is considered a sure-fire crowd pleaser and her exhibition, thus, the ideal attraction for tourist season in the nation's capital. But that's it — no national or international tour, no attempt to crack the stereotypes. At the opening event she's everybody's platform. American Express, which sponsored *Emily Carr* (the show), is on hand for the kudos and a little PR by association; Mary Collins, the Tory minister responsible for the Status of Women, claims it as a twentieth anniversary celebration of the Royal Commission on the Status of Women, exhorts everyone to support women in their pursuit of "whatever walk of life they choose" (as if many women get to choose), extols the great strides made by women since "Mrs." Carr's day and in the roster of women she lists as evidence, names exactly one visual artist, Joyce Wieland.

What does old Emily mean to us today, anyway? As an artist she first came to national attention when she published *Klee Wyck*, a collection of stories about her encounters with native people and their culture which won the Governor General's Award for Non-Fiction in 1941. Carr was thus 70 years old before any substantial public recognition came her way, and although she died four years later, she was then still in full artistic swing. It is no small achievement for an artist — any artist at any time — to be productive into the eighth decade of life. What's remarkable is that Carr had the courage to wait out all those years until time, talent and circumstance came together and to fruition. She did her best work after 1927 and her 56th birthday, when she finally figured out how to paint the forest primeval from the *inside* instead of the outside (as European tradition had it), how to portray its silence and its life force. What emerged was huge, raw and sexually charged, an astonishing vision for a woman her age and of her age. And right there I think we have part of the explanation for the experts' discomfort with Carr and her genius. How could that batty old baglady who lived on the fringes of late Victorian Victoria, who was well past menopause and probably still a virgin, be credited with such a vision?

Despite the fact that Carr's popularity with Canadians was originally based on her writing, it has been completely overshadowed by her painting and so our understanding of her remains essentially distorted. No doubt the two Carr biographies (Maria Tippett's [1979] and Paula Blanchard's [1987]) are primarily responsible for this eclipse of Carr the writer. Both summarily dismiss her books (six in all) as unreliable and emotional; neither woman knew how to read them as creative texts or understood their connection to Carr's documentary painting of West Coast carving and the documentary tradition in Canadian culture generally.

Given that her literary endeavor was, moreover, integral to her artistic process (her custom was to "word" a picture in its early stages of composition), it's passing strange that her biographers both elected to ignore it even while quoting liberally from her texts in reconstructing her life. (A tribute in spite of themselves to Carr's powerful way with words.) But then they also typecast Carr as a non-intellectual whose thoughts and ideas on art, culture and philosophy were as insignificant as her autobiographies were fictitious. Beguiled by the simplicity of her prose, they failed to see what was extraordinary. The empathy and respect with which she described native people and their art were entirely at odds with the open and official racism of the time; not only did she manage to write without pandering to these widespread sentiments (although she did assume a white audience), she wrote from a position that acknowledged the arrogance of white people (missionaries, the police) in their relations with native people. Not a little unusual for 1940; not a little unusual for 1990.

This brings me to the heart of the matter concerning Emily Carr and our contemporary idea of her. I think it fair to say that, more than most dead artists, she has been the victim of other people's projections. She's been depicted as a devious and difficult woman who engaged in outrageous self-aggrandizement, promoting and padding her own legend with a deliberation that would make Irving Layton blush. Tippett's book especially seems dedicated to debunking the Carr myth. It is not that Tippett was the first or last to approach Carr with suspicion and an axe in hand; it's that she raised the endeavor to academic art.

Sometimes it seems that all anyone ever wants to do with Carr is gush about her mindlessly or cut her down to size. To wit, the reviews of the National Gallery show: Christopher Hume in the *Toronto Star* rhapsodized ("She painted what she felt, not what she saw: she was as courageous as she was inspired..."); John Bentley Mays in *The Globe and Mail* laid down the cannon ("[the] idea that art should be the servant of 'dynamic forces', of 'nature' (or, worse, the 'spirit')...is a pernicious idea, but particularly so when the mind in question is as full of barmy opinions as that of Emily Carr").

The one exception to all the above is Doris Shadbolt, the art historian who curated the retrospective and wrote the accompanying text (her second major work on Carr's art). Shadbolt keeps carefully within the confines of the discipline in her discussion, yet she writes generously about Carr without falling prey to sentimentality or hogwash. If there is any truth buried in the image we have of Carr, it is probably due to Shadbolt's belief in Carr's genius and her long, patient effort to describe it for us. She, for example, does describe Carr as a "thinking" artist and allows the sexual content in the painting, even if she refrains from exploring it. And if she doesn't ask all the questions, she at least leads us to them — what was Carr's relationship to native art; how did her sense of her womanliness contribute to her work; how did she conceive of the connection between nature and human spirituality?

The art critics, however, aren't listening. In *The Globe*'s review of Shadbolt's book, Rachel Rafelman is back to slinging allegations about the artist's reputation being a "posthumous contrivance" because in reality she "led an uneventful, simple life and did not achieve unique expression in her painting until she was almost 60." The only meaning to be wrested from so bathetic an observation is that the writer accepts one line of received wisdom, rejects the other and has none of her own.

And so it goes; somehow or other we got off on the wrong foot with Carr, and I think the Tippett book compounded the error by misinterpreting the writing. As I watch the men in hardhats pack up and leave, I scroll through the familiar litanies and wonder about the old line that you can't libel the dead. What's true is that the dead can't sue. If they could I think Carr might well have cause to go after Tippett on several counts, starting with the contention that she suffered from sexual frigidity and an hysterical personality.

Odd, though, isn't it, that with so many women writing about her, Carr still awaits a gritty feminist sensibility to match her own. It's enough to set me on a journey to find her for myself.

By Gary Michael Dault

The Object

THE FERRARI BICYCLE AND OTHER VANITIES FOR THE BONFIRE

With every day looking like the best of worsening times, the bicycle continues to shake free and settle out of the supersaturated solution of upmarket glut and take its place as populist propulsion. Except for the Ferrari bicycle which, at $19,500 U.S. (before GST) for the Red (limited edition) Collection model, is almost not a bicycle any longer despite appearances to the contrary.

The Ferrari bicycle is so intensely designed and so scrupulously engineered it is a kind of rolling computer-generated jewellery. The C35 Competition features a component group and pedals plated with 18 karat gold and a saddle made of kangaroo leather. The tires are fabricated from handwoven Egyptian cotton. The frame of the Ferrari is a virtuoso passage of carbon-fibre technology. It is worth quoting a section of a promotional description of the bicycle's frame for the pleasure it is possible to take in the commanding tone of the declaration: here is the linguistic texture of a methodological world that has risen above the terrors of our time and, like the space program, intends to stay there. "The optimization of the frame's laminar composition in terms of maximum strength with minimum weight is the result of extensive scientific computerized calculations that determines [sic] the precise thickness of carbon fibre required at different parts of the structure for the optimum flow arrangement of the woven and non-woven fibres."

This shard of what used to be seen as techno-utopian grandeur is from a pamphlet distributed by a seriously committed bicycle shop and distribution centre in Toronto called Bicci, presided over by a cycling maniac named Lance Lattrulo — bicycle scholar, bicycle racer, antique bicycle restorer and, for a time, the begettor of an amiable bunch of bicycle nightriders called the Back Alley Boys, who used to anatomize the city by bicycle while the rest of the world slept, slipping down laneways and spiralling down midnight parking ramps, deserted until dawn, like the dear poignant Lost Boys of *Peter Pan*. Anyway, you can feel it right in the Ferrari-directed prose, the rosy admiration for the brilliant bike-producing operation, the little-boy veneration we all exhibited for big-boy expertise. Hear those polysyllabic abstractions purr by? Hear those get-it-done equations? Maximum strength seesawing with minimum weight? See the invisible, last-ditch aircraft behind the bike? Feel the techno-transcendence? Envisage the product-as-bliss, XTC unencumbered by human frailty and by the depleting containments of need and failure and the lacerations of the broken glass of the too-hesitant will.

Even the touching little grammar mistake is a tiny touchstone of the breathing boy breathless with reverence for the god in the machine.

Lance Lattrulo is no fool. He knows a recession when he feels one. Who buys a $20,000 bicycle in times like these? But recessions are no match for mastery and Lance Lattrulo is in love with the perfection of the Ferrari bicycle. He and the Ferrari can afford to wait.

When Lattrulo showed me the Ferrari bicycle it was like viewing a monument, like filing past some alabaster face composed for history, like kissing some old saint's relic back-teeth. The Ferrari bicycle is, like all expensive, exquisite objects extruded from some conduit of pure desire, a mirror. The Ferrari's carbon-fibre frame is as deep as Narcissus' pool; you look and look and look into it and lose your footing and fall and think to hell with relationship as you fall and when you keep falling and never touch bottom you think you were right all along to look to the object for true understanding. Lattrulo has to yell at you to get you back.

So much techno-perfection coalesced around the carbon-fibre bones of a rolling crucifix like the Ferrari C35 can only be there for the love of making something better and finer than a betterness and fineness that can actually be used. Thus the machine's assumption of the mantle of art and its asymptotic cosying-up to pure Idea. Lattrulo — who is one part realpolitik as well as nine parts visionary — wouldn't agree, but there is a sense in which it doesn't matter much whether anybody buys the Ferrari bicycle or not: the vehicle is a drawingboard come to full consciousness.

The bicycle has always been imagistically avant-garde, despite its teaming overpresence in the streets of the world's great cities. Not for nothing French proto-surrealist Alfred Jarry, progenitor of Père Ubu, characterized Christ's Passion as an Uphill Bicycle Race. Where are you so much alone, spatially speaking, as on a bicycle? What's it like for a kid on a bicycle? All that furious pedalling, it's like running away from home. Soaring down a hill with your hands off the handle bars is like freefall, life without gravity, pure velocity with the rush of the stale air of ordinariness blown backward by your will to go forward, every child his own arrowhead, self-vectored. It's best if you can't quite stop. Then the rest of the leaden, sublunary world has to watch out. How else can you make anyone pay attention?

For Jarry, the bicycle was a perpetual motion machine, capable of generating hallucinatory events tinctured always with metaphysics (or, in Jarry's case, *pata*physics, a more profound cognitive arena). One of Jarry's most disturbing inventions is the death-and-redemption 10,000-mile bicycle race from his novel *The Supermale* (1902). The race pitted a five-man racing team, whose sole nourishment during the event was to be an uncanny substance known as Perpetual Motion Food, against an express train — the "human mechanism" against the machine proper. Here is the set-up: "Lying horizontally on the five-man bicycle — standard 1920 racing model, no handle bars, fifteen-millimeter tires, development 57.34 meters — our faces lower than our saddles, sheltered behind masks from wind and dust, our ten legs joined on either side by aluminum rods, we started off down the interminable, 10,000-mile-long track that had been prepared alongside the lines of the great express. At first we were towed by a bullet-shaped car at the provisional speed of 120 kilometers per hour."

The racers are strapped into their machine "so that we didn't fall off" and, at regular intervals, fed the "small, colourless, crumbly, and bitter-tasting cubes of Perpetual Motion Food that were our only nourishment for nearly five days." Their competition, the locomotive, is a great slouching, benign beast, which seemed always to be "grazing in the same part of our visual 'field', neither advancing nor receding."

On the second day of the race, the bullet-shaped pace car has been replaced by a "trumpet-shaped flying machine" that revolved on its own axis, "corkscrewing through the air just above the ground in front of us, while a furious wind was sucking us toward its funnel." The racers are now pedalling at 250 kilometers per hour.

On the morning of the third day, the racer just in front of the narrator, problematically named Jewey Jacobs, appears for no good reason to have stiffened his legs. His ankles, too, seem to have hardened. Eventually, the narrator becomes aware (at 250 km/hour) of a cadaverous odor hovering about the bicycle — and about Jewey Jacobs. It turns out, of course, that Jacobs has died. In the saddle. Amid panicky cries that their machine is "seizing up," they are given the stern order by their leader to "keep Jacobs going!" And so, as if the team were redefining a dead channel in the brain by therapeutic insistence upon the manipulation of a dysfunctional limb, Jewey Jacobs, lashed into the bicycle, is made *by motion alone* to go on making motion, his dead limbs lifelessly going through the movements of pedalling until, by spatial congruence alone, he begins to pump steadily ("He's acting as a flywheel," said the corporal), eventually increasing his speed beyond that of his quick companions, plummeting the team on its surrealistic way. "I lost sight of the locomotive," Jarry writes, "while we were teaching the dead to live." The bicycle's *insistence* is the wellspring of its resurrecting powers. Jarry's team-bicycle is larger than life.

It is unlikely that Ferrari makes claims for its C35 that extend so confidently into perpetuity. The vehicle does lie, however, far beyond the needs dictated by the closed circuitry of bicycle imperatives. It possesses qualities, for example, that cannot be derived from the bike by experience alone, which give pleasure and create reverence by means of faith, through the mere knowledge of their being. The cost of the bike is beyond outrage into something more akin to the realm of wonder — especially in times like these. Thus the bicycle becomes some species of enemy or god, some icon of the unattainable, like knowing you will never spend a weekend with Ingrid Bergman or knowing you will never pilot the Concorde. The bike lies beyond fantasy, for fantasy has no meaning if some thread of its gauzy unreality cannot be traced back to what you are. No, the Ferrari C35 is more closely aligned to psychosis. To some fearful realm of the beautiful, aberrant endeavor which can only be understood by the peripheral vision of the mind. Jarry's five-man bicycle team would understand this. What happened to them is that the "mighty hurricane" created by their speed caused them to overtake and incinerate their own shadow and to attain such helpless speeds that when they come screaming to the finish line *nobody is there*. Nobody has had *time* to be there.

The Revolver

By Loral Dean

THE MADDENING MANAGEMENT OF ITALIAN MUSEUMS

Books and essays that probe the Italian psyche use words like paradoxical, contradictory, enigmatic, labyrinthine. I would like to add "maddening" to the list. Like most visitors to Italy, however, I didn't go there to learn about the psychology of the Italian people. Like most people, I went to experience Italy's art treasures. That's where the trouble started.

The Italians are steeped in their history. Their present is inseparable from what went on before they were born and they feel easy with the juxtaposition: yesterday, today, tomorrow are a continuum. They absorb their 3,000-year-old history through their physical and natural surroundings, through stories at their parents' knees, at school, through their festivals and religious rituals. They live in houses their great-great-great-great grandparents lived in, and both young and old can tell you, show you, where their ancestors baked bread, shod their horses, stored their wine. Now they have dishwashers and jacuzzis and every other modern convenience within the same walls. Italians adapt, brilliantly; they do not destroy or replace.

But there's another side to all this marvellous continuity, this effortless mingling of past and present. Italy's museums and monuments and galleries are infuriating places to visit. With a few notable exceptions, they are execrably organized; almost entirely lacking in useful on-site information about the exhibits; and generally in a state of disrepair, neglect and decay.

Take the Doge's Palace in Venice, a city that virtually exists for tourists and makes an enormous amount of money out of them. Any fool, without benefit of any guidebook, can see how woefully run down this historical and architectural marvel has been allowed to become. Maybe dilapidated on the outside is a romantic metaphor for age, but dilapidated on the inside looks only as if the Venetian city fathers just take the money and run. One small example: on the second floor of the palace, in "the room of the four doors," a little brass plaque notes: "La generosità di Franklin Kissner e Harold Vursell tramite il 'Save Venice Inc.' ha reso possibile il restauro dei dipinti di questa sala nel 1979 in memoria di Ruth Washbourn." (The generosity of Franklin Kissner and Harold Vursell, through Save Venice Inc., in 1979 made the restoration of the paintings in this room possible, in memory of Ruth Washbourn.)

One of the screws holding the plaque to the wall is missing, another is loose; and the brass is so discolored that the words are almost impossible to read. If two Italians had made a similar gesture to the Metropolitan Museum of Art in New York, you can bet it would be as secure and polished today as when it was put up. Or there'd be terse letters to *The New York Times* asking why it wasn't.

It was December when we toured the Palace's drafty halls of Tintorettos and Titians and Veroneses. The entry fee is a healthy 5,000 lire (about $5) and for it you receive nothing except the right to walk through the door. There are, however, stacks of books and pamphlets on sale at the door, 99 per cent of them filled with inflated or illiterate prose that never bothers to put anything into context and infers, by the mere fact of description, that everything among the acres of paintings is a *capolavoro*, a masterpiece. *Capolavoro* is the single most overworked word south of the Italian Alps.

We visited the cradle of Roman civilization on Palatine Hill. Here, according to myth, Romulus and Remus were discovered being suckled by the she-wolf, and the city of Rome was founded. We had pinpointed Romulus's hut on a map of the site we brought with us. But we couldn't find it in situ. While we were looking, an Italian school group passed by, the teacher stopping to expound on the sites of palaces of emperors and patricians of ancient Rome. After a lot more searching, we found Romulus's hut at last. It was an untended ruin way off the main path, its sign covered in dust. The school group had blithely missed it completely. But this was the cradle of Roman civilization! How to explain such things?

I offer several answers, none of which explains everything. One reason is the sheer abundance of Italy's treasures. The frescoes, the sculptures, the elaborately carved fountains, the palazzi, the towers, the paintings, the statuary, the ruined columns, the abandoned tombs, the cathedrals, are everywhere. Every Italian grows up surrounded by *capolavori*, which has a dual effect: he absorbs beauty the way North Americans ingest fluoride; and, inevitably, he or she takes it for granted. It's been here for almost 3,000 years (Etruscan necropoli and Greek temples), or 2,000 years (the glory that was Rome), or 900 years (medieval masterpieces), or 600 years (Renaissance gems). It's survived invasions by the Gauls, the Carthaginians, the Visigoths, the Vandals, the Normans, the French, the Spanish, the Austrians, the Germans, the Americans. And now, as before, the tourists come and go. It will outlast them, too.

The Italians know that the tourists will continue to come no matter what they do or do not do. They know that Wichita and Regina and Toronto and New York cannot compete. Meanwhile, about lunch...?

Time and again, no matter how inept the labelling, how disorganized the treasures, we emerged breathless with awe. *We would not have missed it.* The Italians, damn them, know that. And so they wait patiently at the entrance gate, picking their teeth, waiting for lunchtime.

Another reason. It is illegal in Italy to stumble upon an artifact, pick it up without notifying the police, take it home and keep it in your livingroom. But every other Italian we met showed us bits and pieces of jewellery or pottery or sculpture that he had found in some field somewhere and now proudly displayed in his house. The stuff is everywhere. How can a person who has grown up playing on Etruscan tombs relate to the awed North American visitor for whom anything 40 years old or more is probably listed in a heritage registry?

On a Saturday afternoon in January, we set off in search of the Etruscan Tomb of the Volumnii, which we had read about in *A Traveller in Italy*, one of the late British travel writer H.V. Morton's elegantly written books about Italy. The Tomb was discovered in the mid-19th century when an ox suddenly dropped out of sight in a field, after crashing into its vestibule. The Tomb was located in the province of Umbria, just off the main road to Assisi, Morton wrote. We found no signs to this "famous Etruscan sepulchre." But a helpful gas jockey told us where to turn off. At the first railway crossing, the trail went dead.

Nothing that looked remotely Etruscan intruded at the noisy intersection, jammed with the usual assortment of Vespas, Fiats and trucks. We asked a farmer for guidance; he led us back to what we had assumed was the trainmaster's shack by the railroad crossing. "That's it?" we asked in astonishment.

We might have heeded Morton's description: "Nowadays the entrance to an Etruscan tomb is often a hut like a gardener's toolshed in the centre of a field of maize: and this tomb, a few yards from a railway crossing [has] the usual unexpected quality."

Inside the hut, a Ministry of Culture functionary sat alone at a ticket booth in a small room stacked to the ceiling with stone urns. We paid our entrance fee, whereupon he switched on a timed electric switch and motioned us down stairs cut out of volcanic rock opening out of the middle of the room. At the bottom, we stared in awe at sarcophagi and carved stone effigies of the Volumnii, an Etruscan family prominent in their day, 2,500 years ago.

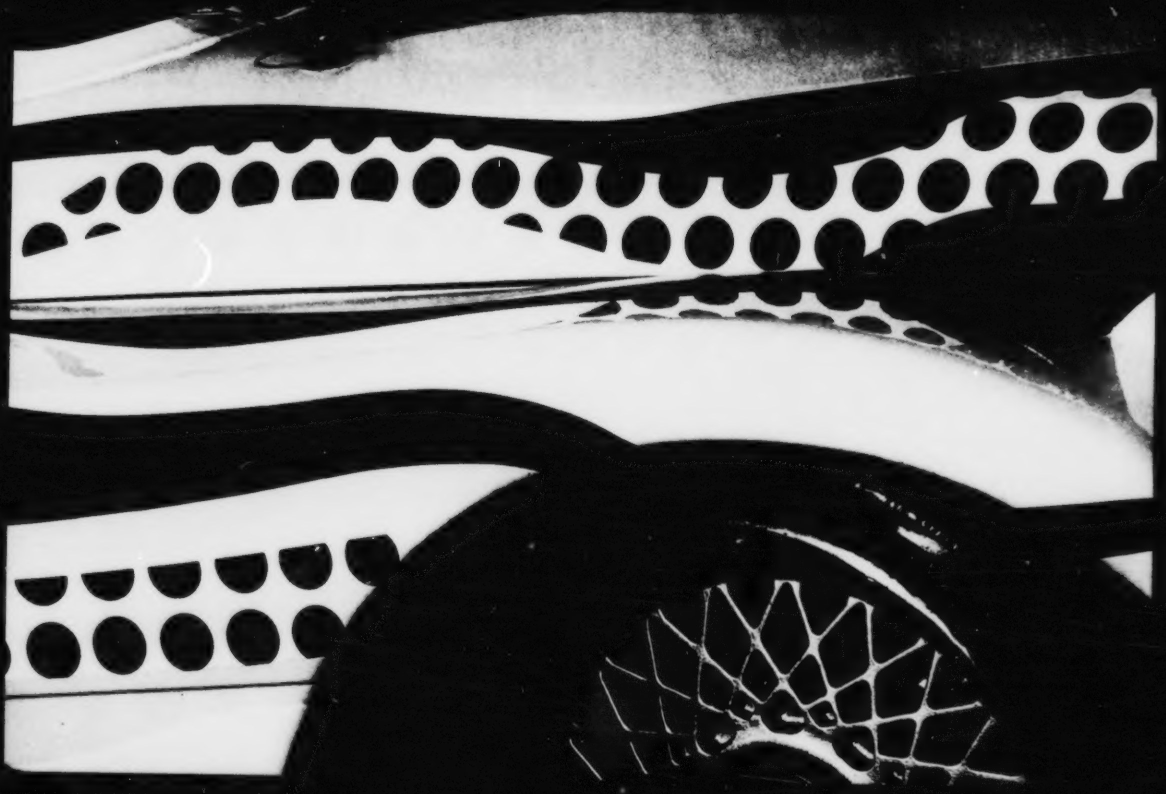
Our time up, we went upstairs again and engaged the ticketmaster in chat. What were inside the little urns, each about a foot long, stacked haphazardly all around us, we asked? "Oh, the ashes of the deceased, of course," he replied, casually lifting the lid off one of them and pointing to what looked like black barbecue charcoal. If, instead of staring, stupefied, as we did; if instead, we had touched the ashes, maybe even shoved a couple of burnt bits into our pockets as souvenirs, I had the distinct feeling that the keeper of the Tomb of the Volumnii would merely have shrugged. To him, these stacks of two-and-one-half millennia-old ashes were just the filing cabinets in his office. Where were the temperature-controlled, acid-free, air-sealed containers? The archeology students, the forensic experts, studying the (de)composition of the ashes?

Where indeed. Of course, I know that the Italian archeology scholars do exist. I've read articles about the marvellous restoration work being done by the Rome-based Central Institute for Restoration. Everyone, all over the world, knows about the restoration of the Sistine Chapel (paid for by Japan's largest TV network in return for exclusive photography rights). And Botticelli's *capolavori* have been singled out for some stunning restoration work at the Uffizi in Florence — as have other works there, most of them by high-profile Renaissance masters. Indeed, it seems half of Italy's artworks are not where your guidebook tells you they'll be because, says a sign in the empty space where they're supposed to be, they're *in restauro*. Or, they're obscured by scaffolding. The only time we ever saw anyone actually at work on this country-wide labyrinth of scaffolding, however, was in the Sistine Chapel. But then the Vatican Museums are managed with a brisk efficiency unlike anything I saw anywhere in Italy. The Vatican City is, after all, a separate country.

All of this marvellous restoration-in-progress and restoration allegedly in progress is like a tiny brushstroke on a canvas the size of a country. The Tomb of the Volumnii ticketmaster waved airily around the urn-warehouse where he spent his working days. "All of this is temporary, of course," he said, with an expansive sweep of his arm around the stacks of little stone urns. "Soon they'll be organized...identified. And there are many, many more on the hill behind us." He gestured toward the field behind the shack. "They'll be open next year." He yawned and looked at his watch. Almost time for lunch.

Yes, next year. Lucky we got here this year, before *A Traveller in Italy*, which was published in 1964, is out of date.

Bringing together Artist and Automobile



BMW Gallery
21 Adelaide St. West
Toronto, Ontario
M5H 1N1
Telephone
416-365-1088

Exhibition on display:
February 7 through
March 31, 1991
Hours: Monday – Friday:
11:00 a.m. to 6:00 p.m.

Roy Lichtenstein
Frank Stella
Andy Warhol

Fast

A
CROSS-
CANADA
CHECKUP
ON
PEOPLE
AND
EVENTS
IN
THE
ARTS

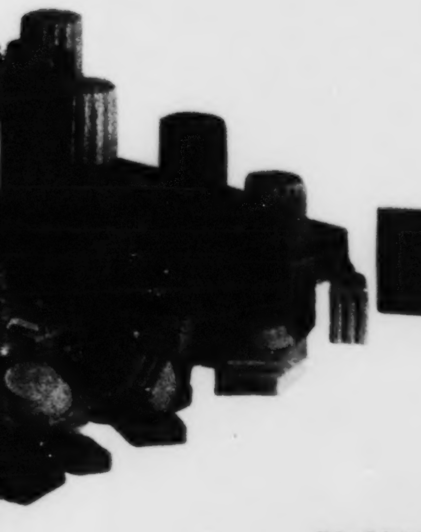
Building blocks and erector sets fall into that rare category of playthings that are as popular with parents as they are with children. Parents favor them because they are educational, but for children the appeal is more complex. According to Brooke Hodge of the Canadian Centre for Architecture, who assembled the Montreal museum's current exhibition of architectural toys, they give children a coveted opportunity to "control, manipulate and dominate the world." Could there ever be a more succinct statement of the architectural impulse? Selected from a collection of 300 toys recently purchased from New York sculptor and architect Norman Brosterman, the exhibition comprises 15 items, ranging from simple building blocks to entire miniature cities. It runs to the end of March and has already established this serious-minded new museum on the Montreal family-outing circuit. Next year it will return with another selection of toys from the collection. *John Barber*

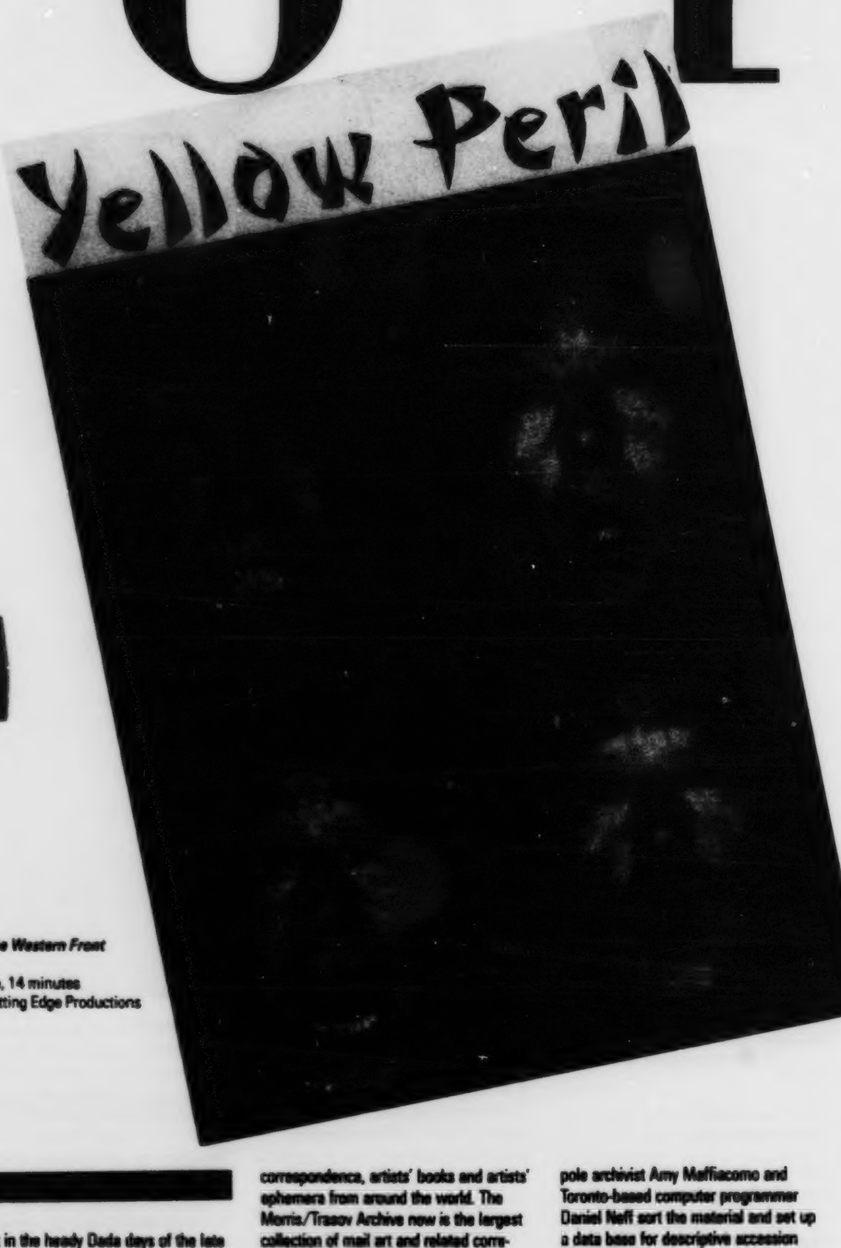
The field of graphic design in the last two decades has expanded radically beyond its origins in typography and the printed page. A multi-dimensional multimedia approach to what is now called "visual communications design" is applied to activities as diverse as magazine layout, packaging, crowd control and exhibitry. One of the leading organizations in communication design advocacy and education is the American Center for Design, based in Chicago, whose prestigious annual juried exhibition, *The 100 Show*, attracted more than 2,000 entries from across North America last year. Among the 100 works chosen by the five-person jury were a department-store construction barricade, architectural graphics for the new Children's Museum of Manhattan and a chair made entirely of packages of Wrigley's chewing gum. A winning Canadian entry — and one of the outstanding designs in the show — is a large installation in glass, granite, steel and metal cable. A collaboration between Vancouver designer Terrance Zacharko and Edmonton architect Paul J. Couillard, the work is a "donor recognition wall," honoring financial contributions to the University of Alberta's Faculty of Engineering. In its style, construction and materials, the installation alludes to the intellectual and physical dynamics of the engineering disciplines. *The 100 Show* travels to Vancouver's Charles H. Scott Gallery March 5 to 31. *Robin Laurence*

The portrayal of Asian-Canadians by the dominant white culture is different from that of other visibly distinctive groups. In *Yellow Peril: Reconsidered*, a show curated by Paul Wong and circulated by Vancouver's On Edge society, 25 Asian-

For

Greek Temple c.1932
F. Ad. Richter and Company, Rudolstadt, manufacturer. Man-made compressed and dyed sandstone, stacking assembly system.Pieces 3 x l x l in. or smaller.
Collection of architectural toys and games, Canadian Centre for Architecture
Thanks to Bell Canada.





Nobuo Kubota at the Western Front Part II 1990
¾ in. color videotape, 14 minutes
Courtesy: On the Cutting Edge Productions

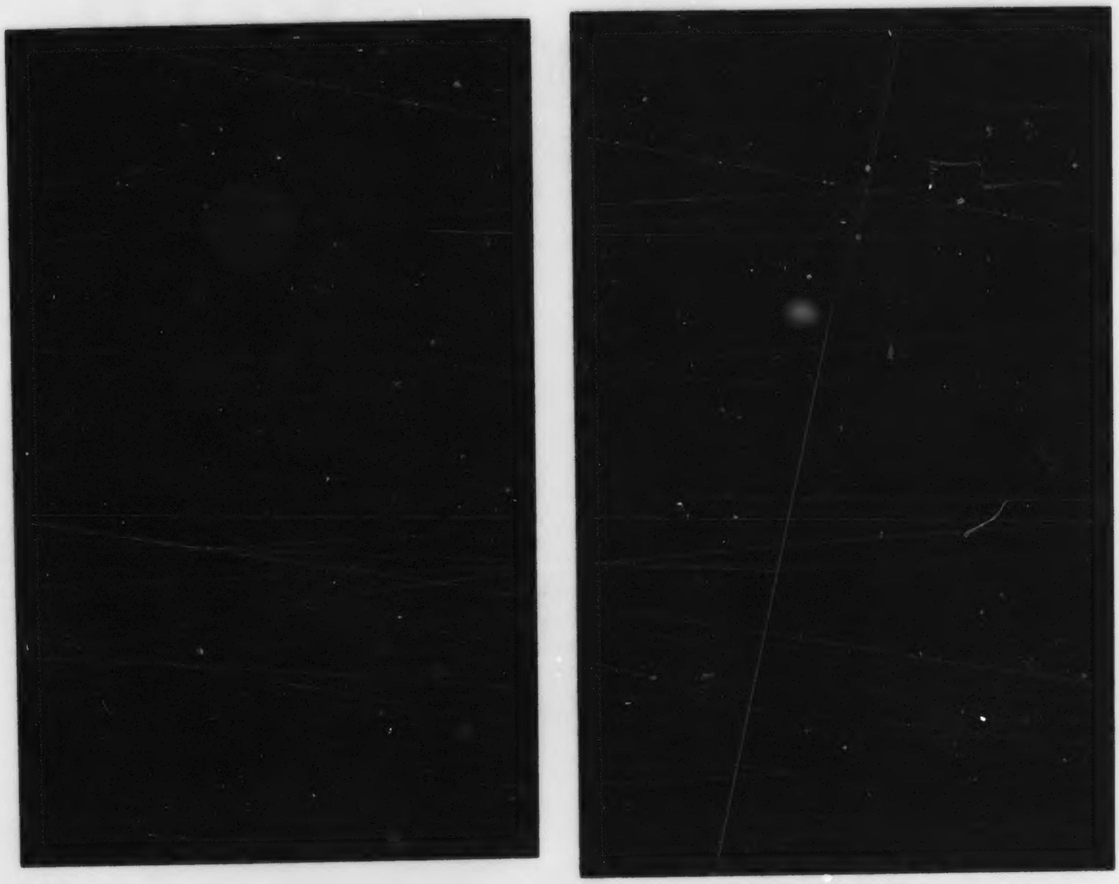
Canadian artists and writers, including Teki Bluesinger, Chick Rice and Tamio Wakayama, use experimental and documentary films and video to explore marginalized themes of sexuality, identity, home, feminist perspectives, institutionalized racism, farming, isolation, bilingualism and Hong Kong 1997. A 72-page publication, including six commissioned essays by Asian-Canadian writers, is also available through On Edge. *Yellow Peril: Reconsidered* has been travelling since last September. It opens March 19 at Eye Level in Halifax before moving on to the Or Gallery, Artspeak and the Contemporary Art Gallery in Vancouver from May 10 to June 8, and Galerie Saw Vidéo in Ottawa from June 19 to July 24.
Christine Hartling

Back in the heady Dada days of the late 1960s, Michael Morris and Vincent Trasov (then also known respectively as Marcel Dot and Mr. Peanut) were two young Vancouver artists with remarkable foresight. They started an archive of the burgeoning art scene in which they played such an important part, beginning in 1968, the year they founded Image Bank, until 1980, the year they moved to Berlin. In all, they amassed more than 10,000 items, including documents, artifacts, correspondence, artists' books and artists' ephemera from around the world. The Morris/Trasov Archive now is the largest collection of mail art and related correspondence in Canada and an invaluable record of Canadian and international avant-garde activity during the 1970s.

Last fall the archive was taken out of storage in the basements of Western Front, the Vancouver artist-run centre, and the two artists' mothers' homes, and transported to The Banff Centre, where Morris and Trasov were artists-in-residence in the Art Studio program for 10 weeks. There they helped Art Metropole archivist Amy Maffiacomo and Toronto-based computer programmer Daniel Neff sort the material and set up a data base for descriptive accession records and another model data base for the full catalogue, which will be in progress for a number of years. Everything from Trasov's Mr. Peanut costume to Morris's endless color-bar painting was documented and put into proper archival storage boxes.

Morris and Trasov see the archive as "an instrument for research, publications and exhibitions which expand and clarify the philosophical propositions of the

ward



Ben Walmsley
Colourplate VII (left) and *VIII* (right) 1989
Oil and varnish with silkscreened text on oak veneer
78 x 48 in.
Photo: Cheryl O'Brien
Courtesy: Garnet Press

epoch," but, as yet, it is without a permanent home. The archive will be housed temporarily under curator Scott Watson's care at the Fine Arts Gallery of the University of British Columbia, and Watson is planning an exhibition which will include an aspect of the archive, to be curated by Keith Wallace, for 1991 or '92. In the meantime, Morris and Trasov are seeking funds to complete the archive catalogue and making their own plans to re-enter the Canadian art world with their current work. How sweet that earlier era was; how good it is to have them back.
Nancy Tousley

[redacted]

The Young Contemporaries exhibition has become an institution for the London Regional Art and Historical Museums. Since 1953 (and despite an interruption from 1980 to 1987), it has provided a vehicle for an annual overview of emerging young artists across the country. The current edition, organized by the late Peter Day, is an excursion through informal territories of being, land and spirit. More than an activist reaction to the condition of the environment, it is a response to what this generation of artists has inherited, where, as Day's essay identifies, "any semblance of harmony between man and nature has been lost." The works range from Alison Sproule's expressive iconographic painting and the loss of wilderness to Henry Tsang's reductivist garden proposition — nature as memorial to the ongoing struggle for freedom and self-determination. In contrast, there is Vikky Alexander's booth project — a fragment of a ubiquitous "landscape" mural, braced by birch panels destined for the "rural" environs of the suburban rec room. Ben Walmsley's poetic and painterly lament for love, beauty and the body plays off the industrial fraudulence exposed in Martine Gaudet's coat — "outerwear" composed of plastic Christmas garlands. Videos are included — Rebecca Belmore's documented performance of the cultural clash faced by indigenous peoples and Rhonda Abrams' contemporary mythic narratives. The diversity seen in the 12 artists selected has the fingerprint of Peter Day's conviction and informed eclecticism. He becomes yet another artist in this show. The gentle persuasion of his essay traces a route of journalistic ideas, literary connections and ideological positions. Peter Day's untimely death, before the show opened on its national tour in September 1990, adds a tone of melancholy but does not diminish the timely vision he prepared for us. *Ihor Holubizky*

[redacted]

Calgary's Glenbow Museum this year features artifacts from three extremely distinct cultural groups: Inuit of Alaska, Alberta nurses and Calgary Stampede cowboys. The first show, *The Face of Dance: Yup'ik Eskimo Masks from Alaska*, has its beginnings in 1916, when Anna and Ralph Sullivan travelled from Washington state to teach school in a remote Inuit village in northwestern Alaska. After four years, they returned home with an array of Yup'ik masks and artifacts they had collected as curiosities and souvenirs.

Fast

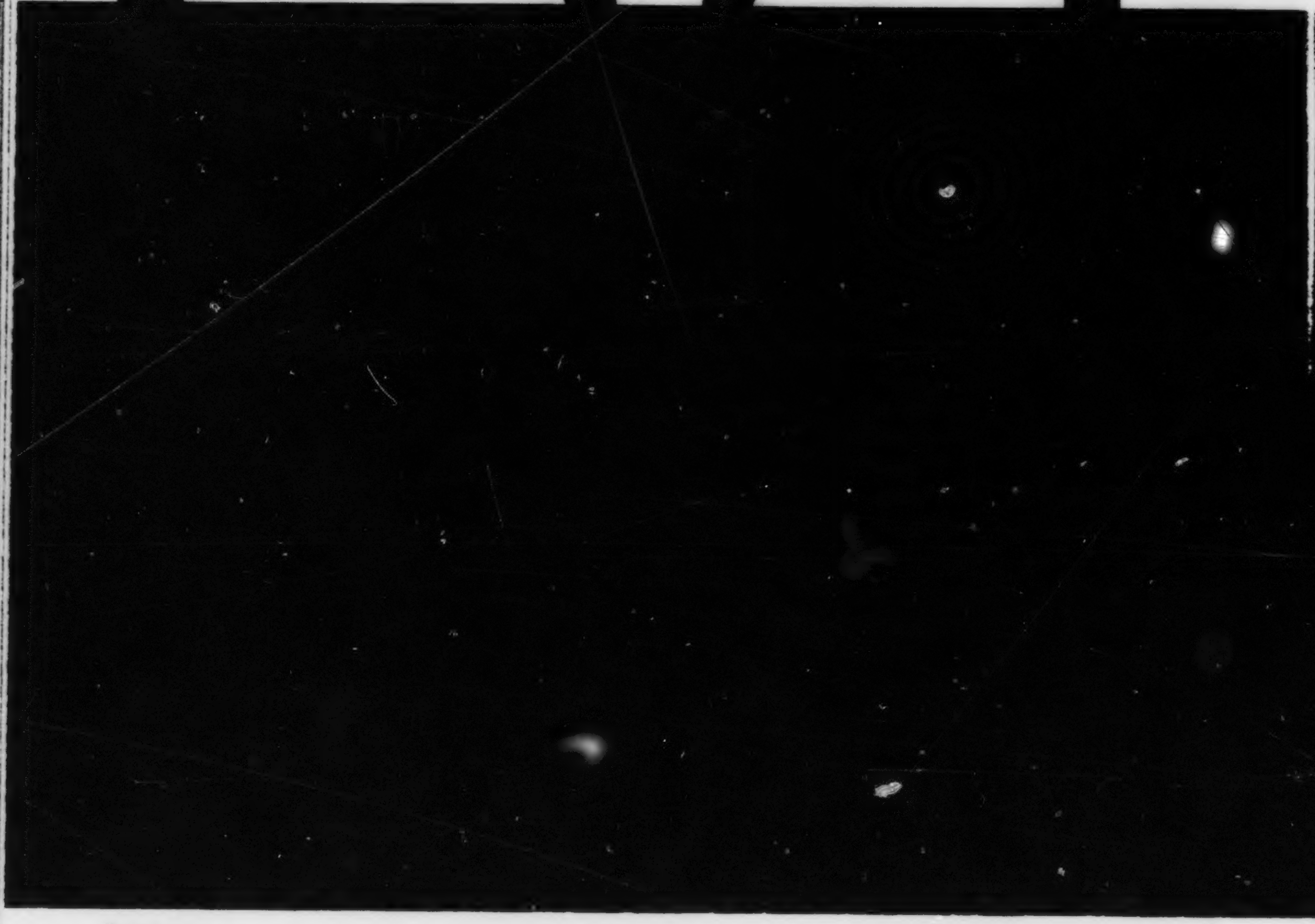
Nurses from the show ***Caring Hands***
Courtesy: Glenbow Museum

The show now on at the Glenbow until Nov. 30 will include 10 spiritual dance masks, along with the Sullivans' diaries and correspondence. Guest curator Lynn Ager Wallen uses these provocative masks to explore the Yup'ik dance as an art form and to unveil some of the mysteries and spirituality rooted in the cultural expression of the Yup'ik people.

Through March the Glenbow commemorates Alberta's nursing and hospital history with a third-floor lobby exhibit entitled *Caring Hands: Nursing in Alberta*, a collection of uniforms, nursing equipment, photographs and other artifacts dating back to the turn of the century. Throughout the month of July, *The Greatest Outdoor Show on Earth* pays tribute to the Calgary Exhibition and Stampede with a display of memorabilia from the world-famous annual fair and rodeo.
Debbie Ross

Japanese architecture in the 1980s astonished the world. This was true not only of the work of established masters like Arata Isozaki and Fumihiko Maki, but also of the burgeoning careers of a third wave of post-war Japanese architects, including Tadao Ando and, more recently, Shin Takamatsu. Now the work of the next generation comes under scrutiny in *Emerging Japanese Architects of the 1990s*, at the Canadian Centre for Architecture in Montreal this spring. Curated in Japan by Tokyo-based architectural historian Jackie Kestenbaum, and in Montreal by Dr. Nicholas Olsberg, the show focuses on the world of six young firms, whose principals range in age from 33 to 42: Kiyoshi Sey Takeyama/AMORPHE; Norihiko Dan; Hiroyuki Wakabayashi; WORKSHOP; Hisashi Hara; and Atushi Kitagawara/+ ILCD. The differences among these six represent the extraordinary diversity in Japanese architecture today, and the exhibition reflects upon the broader meaning of their work in "a Japan of unprecedented wealth and building opportunity." Three projects per firm, represented in sketches, drawings, photographs and models, are accompanied by William Word's video on six of the 18 works. From Wakabayashi's eclectic pragmatism to Takeyama's revisionist ruminations on the minimalist *oeuvre* of Tadao Ando, these projects speak of a freedom to create that is almost unimaginable, but also of the perils of that freedom. In the enigmatic words of Kitagawara, skeptical deconstructionist and erudite surrealist, "the free navigator of the sea of expression has no means of escape from metropolitan automatism ... more than creating, *not* creating now opens the way." As the art of architecture moves toward an uncertain future, these six are reporters from the edge. *Emerging Japanese Architects of the 1990s* runs from April 17 to June 30. The catalogue, with an essay by Kestenbaum, is published by Columbia University Press.
Graham Owen

For



Giselle Amantea
Sanctuary 1990
Mixed-media installation
interior room 14 ft. x 18 ft., 3 in.
plaster, wood
exterior flocked, forest of ceramic trees
entire installation, 2,000 sq. ft.
Photo: Robert Keziere

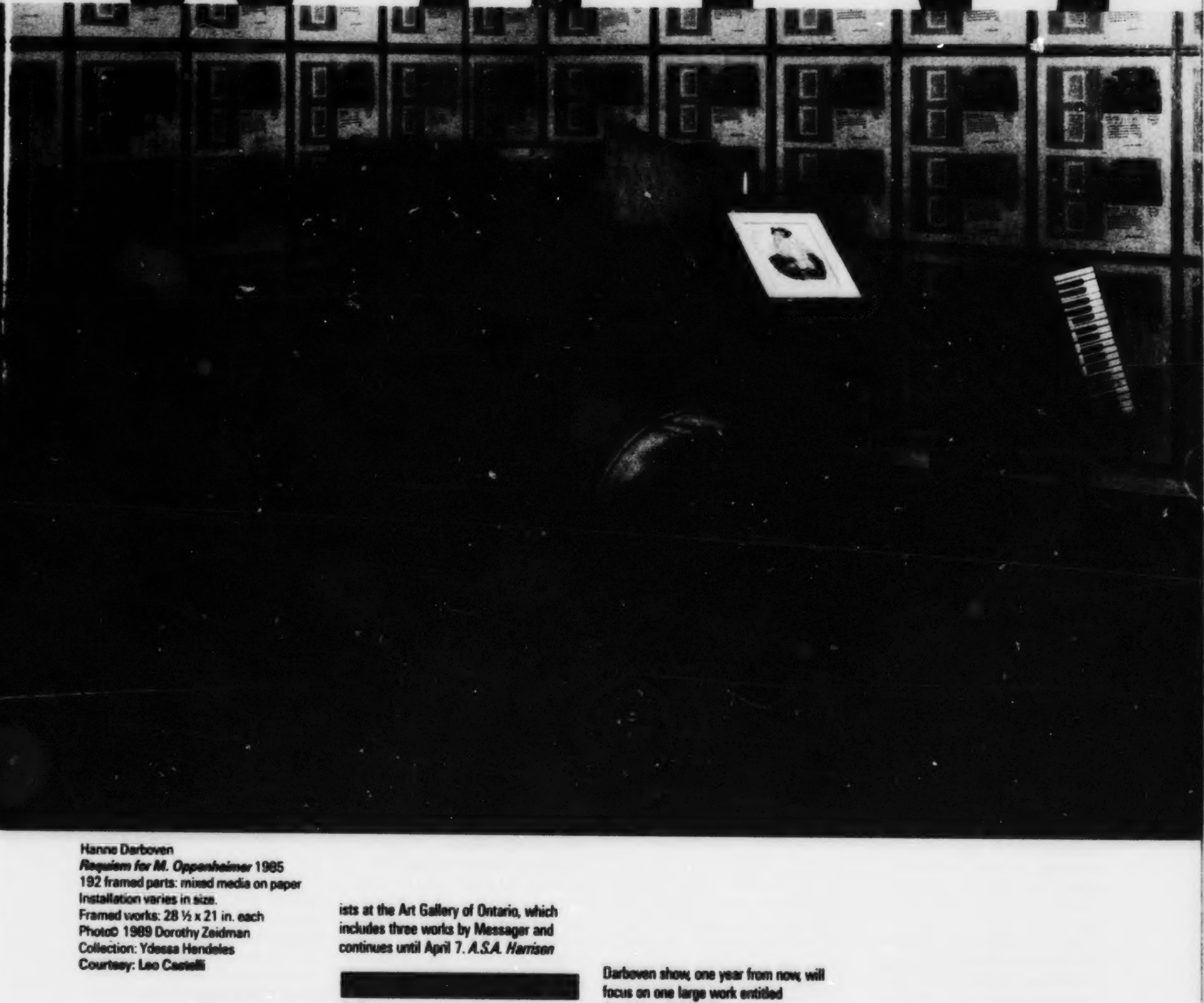
The modestly titled *Gisele Amantea: Recent Work*, curated by Daina Augaitis for a show this past winter at the Walter Phillips Gallery of The Banff Centre, spread out a veritable cornucopia of images with just two wall pieces and three sculptural installations made between 1987 and 1990. The exhibition was breathtaking — not only for its vibrant physical richness and invention, but also for the generosity of its warm and humane embrace. *Sanctuary* (1990), the most recent work at Banff, created for the site and now on a two-year tour of Canada, takes the form of a temple-like room, scored on the outside by royal purple flocking patterned in gold with leaping deer and howling wolves. Inside, a glowing fresco (designed by Amantea and painted by American artist Franz Spohn) wraps the viewer in a pastiched panorama made up of landmarks in Banff National Park. *Sanctuary* symbolizes the place of the national park as an ideal, like something in a jewel box of Canadian culture, but vulnerable nonetheless to our own predatoriness.

The surprise and the crux of this 37-year-old Saskatchewan artist's work lies in the eclecticism of meaning in the images she appropriates from the layers of culture in which we mirror ourselves. Amantea draws inspiration from the *trompe l'oeil* frescoes on baroque ceilings, fine decorative arts, classical Indian temples and such architectural fantasies as the shrine, the grotto and the folly, as well as traditional women's crafts, hobby shop ready-mades, commercial souvenirs, ethnic festivals, roadside attractions and the personal environments built by idiosyncratic visionaries. Within these comminglings, the images and objects so depleted in meaning and form that they can barely speak, transform to function as signs that Amantea assembles, embellishes and repeats until they are again empowered to signify human desires, beliefs, aspirations, memories and histories.

After closing at the Edmonton Art Gallery on March 31, *Sanctuary* opens at the Charles H. Scott Gallery in Vancouver (April 9 to May 5), goes on to the Art Gallery of Windsor (June 8 to July 21) and to the Oakville Galleries, Oakville, Ontario (Nov. 24 to Jan. 19, 1992).
Nancy Tousley

Though she has worked as an artist since the late '60s, and in close association with Christian Boltanski, French artist Annette Messager has only recently been acclaimed in Europe and is now about to pay court to Canada. While intellectuals may dismiss her frank, almost childishly direct exposés of social and cultural folly, her work has strong sensual appeal. Using drawings and photographs along with handwritten text and found objects

ward



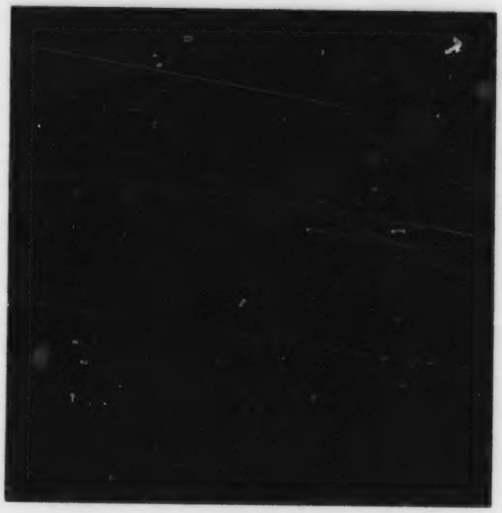
Hanne Darboven
Requiem for M. Oppenheimer 1985
192 framed parts: mixed media on paper
Installation varies in size.
Framed works: 28 ½ x 21 in. each
Photo© 1989 Dorothy Zeidman
Collection: Ydessa Hendeles
Courtesy: Leo Castelli

such as women's clothing, she creates a potent sense of intimacy that is faithful to the possessive pronouns in her titles (*My Vows, My Clichés*). Toronto's Mercer Union and Cold City Gallery will jointly present a survey of Messager's work April 18 to May 25. Curated by Annette Hurtig, the show will feature an onsite project by the artist and will also stop at Saskatoon's Mendel Art Gallery this summer and Vancouver's Presentation House Gallery in the fall. This retrospective follows close on the heels of *Individualités*, an exhibition of 14 contemporary French artists at the Art Gallery of Ontario, which includes three works by Messager and continues until April 7. *A.S.A. Harrison*

Mid-April marks the closing of the successful Diane Arbus retrospective at the Ydessa Hendeles Art Foundation in Toronto, with the impressive Hanne Darboven show following on May 18. The Foundation will utilize all 10 galleries for Darboven's first Canadian solo exhibition, which will include nine works dating from 1978 to 1989. This exhibition may be the most comprehensive view of the artist's work since her 1971 retrospective in Münster, Germany. The artist will attend the opening, accompanied by her New York, Cologne and Hamburg dealers. A second Darboven show, one year from now, will focus on one large work entitled *Ansichten. Debbie Ross*

When times were hard during the late 1800s and early 1900s, wayfaring craftsmen in Canada and the U.S. went door to door selling their wares. Functional yet resplendent in their ornamentation, these objects — everything from full-size pieces of furniture to small decorative items — have become known in folk culture as Tramp Art. Using discarded crates and cigar boxes, these "tramps" built up layers of thin chip-carved wood to create intricate designs with diamonds, hearts, flowers, animals and other motifs. Regina art dealer Susan Whitney is showcasing Tramp Art boxes and frames in her show *Canadian Folk Art*, until March 19 at the Susan Whitney Gallery. The largest collection of Tramp Art ever assembled in Canada, the show will also include paintings by Canadian folk artists Joe Norris, Joe Sleep, Jahan Maka and other carvings and decorative works from the Prairies. This fall, Whitney will exhibit more of her Tramp Art at the Chicago International New Art Forms Exposition. *Debbie Ross*

Fast



Alan David-Tu
Untitled 1984
Photowork
19.6 x 19.6 in.
Courtesy: Goethe-Institut Vancouver and
Graphotek der Stadtbücherei
Stuttgart, Germany

[redacted]

The Power Plant in Toronto is seeking to revive debate on a topic once all but eclipsed by postmodernism: abstract art. In *Abstract Practices I*, the gallery examines the current state of abstraction in Canada. Guest curator James Campbell of Montreal has chosen four well-established and mutually influential painters: French-Canadians Jean-Marie Delavalle and Claude Tousignant of Montreal, and English-Canadians Ric Evans and Jaan Poldaas of Toronto. Their often neglected recent work will be examined, with the benefit of postmodern critical tools, says Campbell, in an effort to fill the gaps in the history of the practice of abstraction in Canada. According to Campbell, abstraction, once overshadowed by the hegemony of postmodernism, is making a comeback. (He credits the furor over the National Gallery's purchase of Barnett Newman's *Voice of Fire* with reintroducing abstraction, for better or worse, to the Canadian public.) Nonetheless, in mounting The Power Plant show he is mindful that the style is now a foreign one to many gallery goers. *Abstract Practices I* runs March 15 to June 16. *Kate Taylor*

[redacted]

The Lovers: The Great Wall Walk, the last collaborative project of the recently separated artist-couple Ulay and Marina Abramović is on show at Montreal's Musée d'art contemporain until April 21. For this performance, Ulay and Abramović walked toward each other from opposite ends of the Great Wall of China. Before the walk, the artists predicted that "because of differences in the structure and condition of the wall, and in the terrain, the climate, and so on, each of us will experience our twin journey differently." When Abramović and Ulay finally met, midway, the performance ended. The multi-media exhibition, organized by Amsterdam's Stedelijk Museum, documents this final project using videos, photographs, sculptures and films. Until their separation, the Yugoslavian Abramović and the German Ulay (Uwe F. Laysiepen) worked together primarily as conceptual performance artists, but also made videos, photographs and sculptures. The two artists met in Amsterdam in 1975, fell in love and performed together, exploring such themes as personal relationships, rituals, myths and the dichotomies of male and female, east and west. *Kitty Scott*

[redacted]

The possibility of ever having a Pablo Picasso, Joseph Beuys or Man Ray to hang in your home may seem unattainable — unless you live in Stuttgart. The city has a lending program which began 15 years ago at the Stuttgart Public Library. *Graphothek*, as the collection of works on paper by leading 20th-century artists is called, now numbers approximately 1,400 pieces that are available to rent for a two-month period each. Under the directorship of Gabriele Ott-Osterwold, *Graphothek* has brought together works by Boltanski, Merz, Baselitz, Richter and Trockel which can often be rented for under $1 Canadian. Using *Graphotek* as a model from which to explore the timely question of art rental, Vancouver curator Jo-Anne Birnie Danzker and Ott-Osterwold have selected 50 artworks that will tour across Canada, reaching the Mendel Art Gallery from April 19 to June 2. *Linda Genereux*

[redacted]

Five Regina organizations, wanting to provide an art-going experience of a rich-

The Best Road is the Level Road
725
850

Agricultural Fair Display of Membership Growth, Saskatchewan Wheat Pool
1924-1928
Photograph 8 x 10 in.
Collection: Saskatchewan Wheat Pool,
Saskatchewan Archives Board

ness and scope none could deliver individually, have collaborated on *The Regina Work Project*. It departs from the trend of thematic collaborative efforts, such as *The Decades Show* in New York, by presenting the theme of work from the point of view of each institution, rather than as a single, large exhibition. The primary focus of the event, opening May 1, will be shows at four public galleries organized by curators from across Canada. They feature contemporary Canadian and international artists as well as historical images. Rosemary Donegan, currently living in Toronto, curated *Work, Weather and the Grid: Agriculture in Saskatchewan* for The Dunlop Art Gallery (May 1 to June 30; opening at the Mendel Art Gallery in Saskatoon on July 25). Jessica Bradley from Montreal curated *Working Truths/Powerful Fiction* (May 1 to June 30) for the Mackenzie Art Gallery. Tom Sherman from Halifax curated *Shifting Territories/Without Leaving Home* (May 1 to May 31) for Neutral Ground Art Gallery. And Katherine Viitalo from Calgary curated *Working People* (May 1 to June 1) for the Rosemont Art Gallery. In addition, the Fine Art Department at the University of Regina has assembled a panel discussion and keynote address for May 2. The Western Canadian Arts Association and the Saskatchewan component of CARFAC have also organized their annual conferences to coincide with the project.
Julian Mills

Canadian artists in the late 19th and early 20th century looked to the wilderness for inspiration. As this century draws to a close, our artists still draw from their environment, but it is an increasingly complex and controversial one, containing elements of destruction and desperation. From April 19 to June 16, the Barbican Art Gallery in London, England, will host two exhibitions of Canadian art, juxtaposed to complement and challenge the Canadian landscape theme in historical and contemporary Canada. *The True North: Canadian Landscape Painting 1896-1939*, curated by Michael Tooby, will include works by such artists as J.W. Morrice, the Group of Seven and Emily Carr. The counterpoint show, *Contemporary Art from Canada*, will explore Canada's modern, city-based existence and the urban environment. The exhibit includes the work of 17 artists, among them Kim Adams, Vikky Alexander, Lynne Cohen and Jeff Wall, and is curated by Carol Brown and Bruce W. Ferguson, assisted by Michael Regan and Jon Tupper, and organized in association with the Winnipeg Art Gallery. Works have been loaned from the National Gallery of Canada, the Art Gallery of Ontario and other Canadian collections. Both shows are sponsored by *The Daily Telegraph* and Air Canada.
Debbie Ross

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DAVID SORENSEN, "NAROPA", oil on canvas, 66" x 66", 1990

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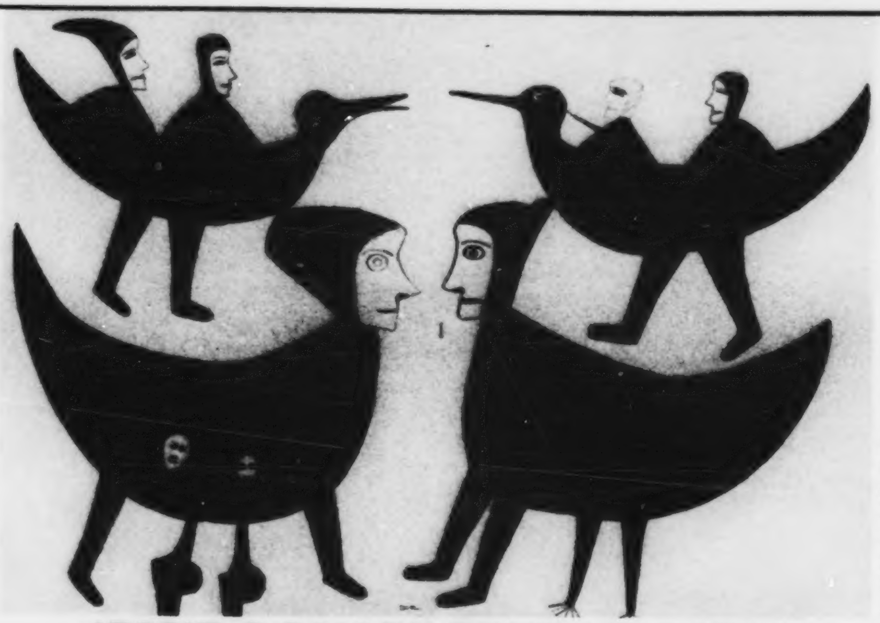

crayon drawing, 22 x 30 in., 1976

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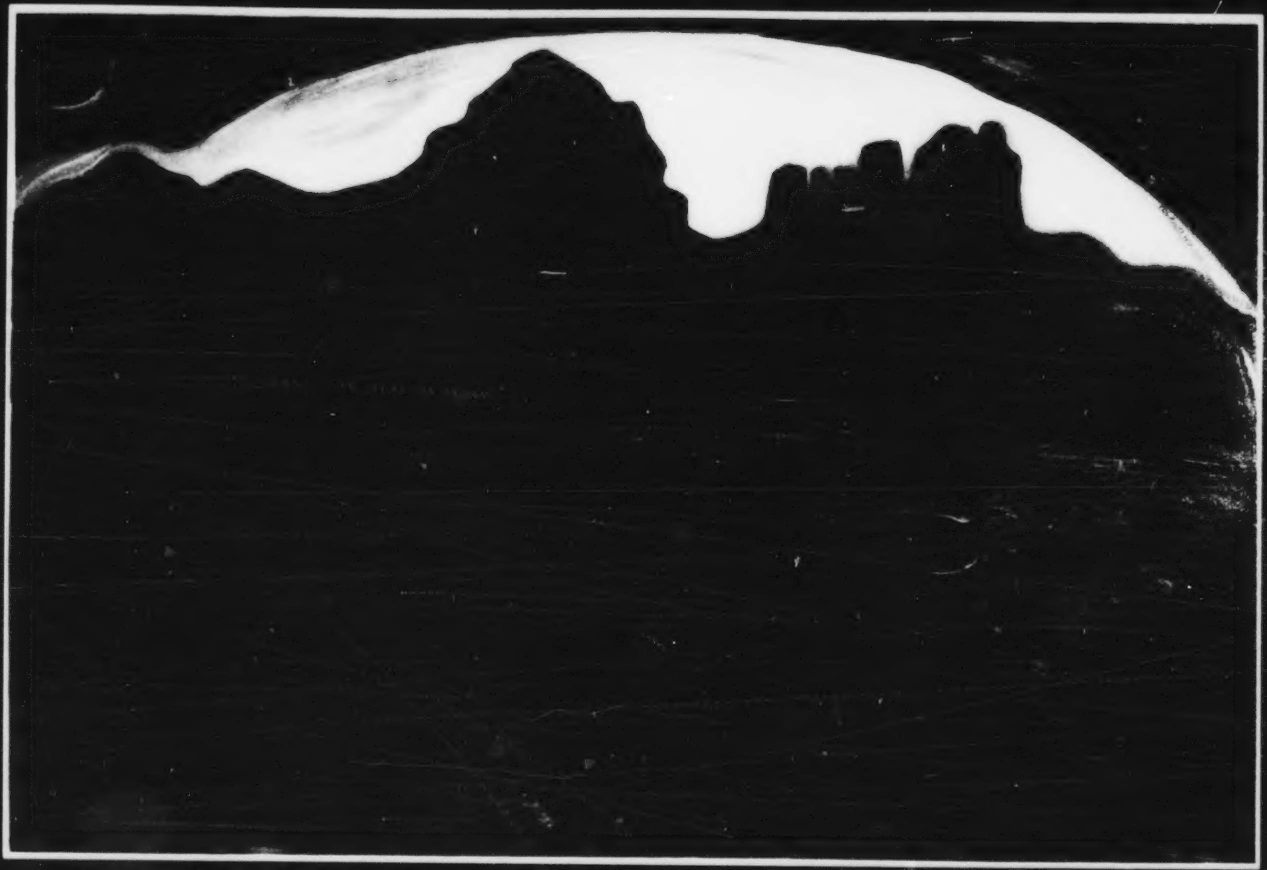

"Contemplating the Seven Sisters and the Shaman of New York" Oil/acrylic

Joane Cardinal-Schubert, R.C.A.

Masters Gallery Ltd. is pleased to acknowledge the contribution of Joane Cardinal-Schubert, R.C.A. to Canada's contemporary art scene. Her commitment and talent have justified her artistic presence in many exhibitions and lecture halls around the world.

SELECTED EXHIBITIONS

1990 Glenbow Museum, Calgary
1990 Limburg, Netherlands
1990 Gettysburg College Art Gallery, Pennsylvania
1989 Vancouver Art Gallery
1989 Meridian Gallery, San Francisco
1989 Beaux Arts, Paris
1988 Innsbruck, Austria
1986 Museum of Civilization, Ottawa,
Touring Germany, Paris, Tokyo
1987 Southwest Museum, Los Angeles

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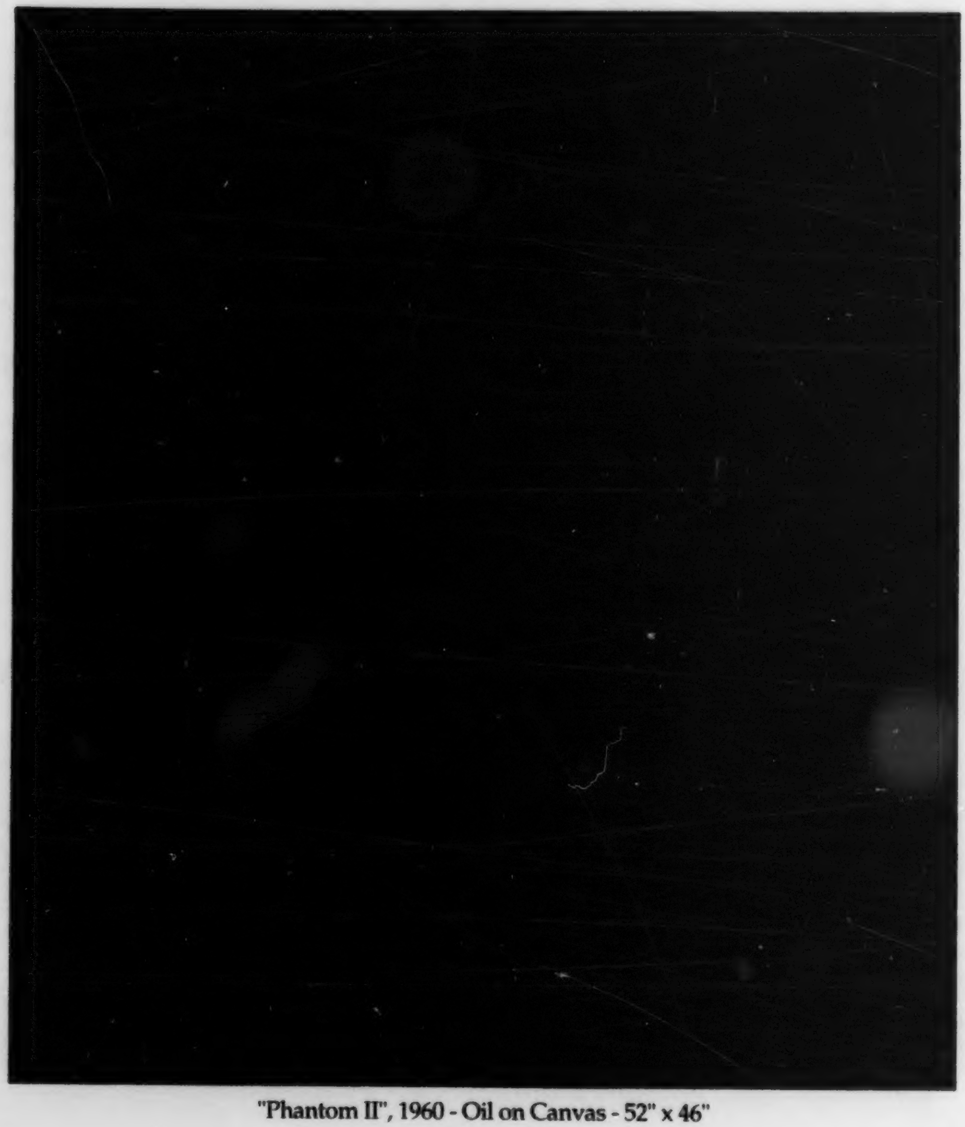
1955-1990



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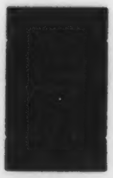

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ZWICKER'S GALLERY

Barend Cornelius Koekkoek (1803-1862)

Was the best-known member of a family of Dutch painters. Born at Middlebourg, he later studied with his father, Jan Hermann, and with Schelfhout Van Os at the Academy in Amsterdam. Koekkoek occupies an interesting place in 19th century Dutch painting. He became well-known for his precise and detailed Romantic paintings of the forests, streams and mountains of Holland, Belgium and Germany. The King of Holland bought many of his paintings and he later established a popular academy of painting at Cleves. This is a charming example of this noted Romantic painter's work.

Barend Cornelius Koekkoek, **Landscape with resting figure,** *oil on panel, 5 x 7 in.*

William Goodridge Roberts RCA (1904-1974)

Was born in Barbados and raised in Fredericton, New Brunswick. He studied art in both Montreal (Ecole des Beaux-Arts) and New York (with John Sloan, Boardman Robinson and Max Weber). Was an official war artist with the RCAF during World War II. Later returned to Montreal and became an important figure in the Montreal Movement in painting during the late 1940's. Roberts was well-known for his landscapes, still-lifes and portraits.

William Goodridge Roberts, **Summer landscape,** *watercolour, 16.5 x 24 in.*

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Joey Morgan: Speaking her piece

"Don't confuse art and life," intones a knowing voice in Joey Morgan's newest installation, EVERYTHING You Always Wanted, Anywhere But Here. *"Art is not life. They're different."*

The lines were first published in Morgan's 1990 bookwork, Only Make Believe, *which serves as a slender introduction to* EVERYTHING You Always Wanted *(recently at Toronto's Power Plant). Their original utterance, though, was by "Mrs. Donald Judd" in a dream Morgan had last year. "She was sitting in a chair and serving tea from a baroque silver tea set," Morgan says. "I couldn't figure out if she was his wife or his mother. I just knew that she was Mrs. Donald Judd." The dream grafted itself onto a chapter of* Only Make Believe *entitled "HOW TO WRITE FOR THE MOVIES: A Guidebook to the Stars" along with such deadpan didacticisms as "Begin with the premise" and "Death is not necessarily a resolution." Part fiction, part appropriation, these instructions function as an arm of parody within the transparent sleeves of Morgan's book. Drawn inside each other are a fragment of an altered movie script, bits of interior monologue and tiny, drifting, hazy images of film stars, directors and publicity shots.*

An apt incongruity develops out of the book's duotone frontispiece: a photo Morgan took of a carnival camped up against the face of the Louvre, with "BEVERLY HILLS" — brazen — on the marquee of a bumper-car booth. The image is synoptic of the time Morgan spent in Paris in 1989-90 as recipient of the Canada Council studio. While living in a

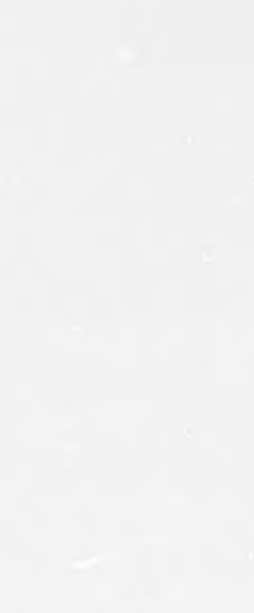
17th-century building in the Marais, she drew, took photographs, watched a lot of movies and wrote texts for EVERYTHING You Always Wanted, Only Make Believe, *a number of smaller drawings and photoworks, and a collaborative bookwork with Toronto artist Liz Magor, titled* How To Avoid The Future Tense. *Despite herEuropean milieu, the dilemmas Morgan expresses in much of this art seem to hang on Hollywood-style movie-making machinery. That machinery, though, is only metaphor. "I don't think these works are just a description of the drama of making films," Morgan says. "I think they're about being an individual wanting to have a personal say. Not control, not wanting to be the winner, but just wanting the dignity of having a voice — against the frustration of trying to make that voice real."*

The "individual voice in response to the world" is how Morgan describes the prevailing theme in her conceptual work, evolved over the past decade in Vancouver and exhibited across the country. She has also been struggling with the issue of art versus avocation, using media, theatre and filmmaking references in her installations. These references draw directly from her own juggling of creative aspiration with economic reality: Morgan worked for years in the art room of a Vancouver daily, was set decorator on Sandy Wilson's film My American Cousin *in 1985 and best girl on its sequel,* American Boyfriends *in 1989. But they also possess, she says, a "childhood resonance."*

Morgan was born in Yonkers, New York and grew up "halfway between the Yonkers Racetrack and Sarah

by Robin Laurence   Portrait photography by Chick Rice

Each piece has worked off the last one, like casts and molds



Excerpts from the book
*Almost*Dreaming* 1987

Lawrence College Library." Her mother was an actress who gave up her career to "devote herself" to her family, Morgan says. Her father is a writer who earned his living producing TV news programs and who once moved his wife and three children to California for a year while he wrote and produced a film. (That glittery Beverly Hills marquee, that gypsy caravan....)

After high school, Morgan bounced around between colleges and art schools, studying painting and printmaking at the Rhode Island School of Design, the Parsons School of Design and The School of Visual Arts in New York. She patched together a degree, did some commercial art work in New York City, came to Vancouver on a visit in 1973 and in 1974, emigrated permanently.

Until 1977, she worked as an illustrator to ensure the renewal of her visa. Then, secure in her new landed status, Morgan gave up commercial work and locked herself in her studio for a year. "I started to paint on canvas and immediately it felt awful, it felt really confined." She began to experiment, instead, with accretions of difficult materials — cement, gesso, plaster, house paint, rhoplex, glue — on grounds as various as muslin, handmade paper, bird netting, metal sheeting and plastic. A year of invention in materials and processes resulted in Morgan's first solo show, *Breathings*, at the Fine Arts Gallery at the University of British Columbia. Curator Glen Allison described Morgan's hangings as "fetish-fossils" and art historian Debra Pincus saw them as "congeal a simulacrum of the moment...." What signified about this show for Morgan, though, were the challenges and disappointments it posed in its installation. Having to "reconcile a year's work within that peculiar space," Morgan recalls, suggested to her that part of her art's true conceptual agenda lay in confronting its environment rather than accommodating to it. Of her exhibitions now, she says, "Usually when I'm putting work into a specific context, I'm trying to find some place that will hit up against it, be disruptive. It's another voice that comes into dialogue with the piece and pushes it some place else."

Breathings' sense of history accreted — detritus as declaration — carried forward into the *Jericho Detachment Project: RCAF Hangars 5, 7 & 8* (1981). Instead of manufacturing her own fossils, Morgan extracted them from her chosen site, a former seaplane base (the hangars of which had been razed and demolished), using latex to remove the top layer of rubble from parts of the foundations.

Another kind of site-gallery transference took place in *TideCatchers*, under Vancouver's Jericho Wharf and in Main Exit Gallery in 1982. Using time and context as material and structure, the project began to evolve, for Morgan, the sense of the "personal voice within the public sphere." The tidecatchers themselves, 80 little constructions of wood, brass, lead and glass, were attached to sheets of muslin and secured to pilings under Jericho Wharf, where they remained for 40 days, accessible only at low tide. Once the tidecatchers were removed from the wharf, Morgan says, "the piece was over." Hanging the much-altered artifacts on a grid at Main Exit "was a way of analyzing" what had occurred. Again, the current work suggested Morgan's future direction. "I think what's happened is that each piece has worked off the last one, like casts and molds in a way." In its conveying of information, *TideCatchers* molded its successor, *Fugue*.

Fugue, initially staged in Vancouver in 1984 and restructured as a documentary exhibition in galleries there and in Banff, London, Montreal and Winnipeg, was technically a quantum leap from Morgan's earlier work, its essential material being sound. "What I wanted to do was to find a situation where I could transfer information from one place to another and have it work in both places — at the same time but in totally different con-

*Almost*Dreaming*. 1987
Installation detail
Photo: Joey Morgan

"Working in the audio studios is very much like drawing."

texts." Morgan wired an old house on Pacific Avenue, slated for demolition, to a derelict warehouse on Hamilton Street, half a mile away, so that the "audio data" of the Pacific Avenue demolition could be transferred via telephone lines to the Hamilton Street "stage."

Initially, Morgan says, her preoccupations "had nothing to do with nostalgia for old houses being torn down.... But once I began using real materials in the real world, it started to influence the shape of the piece." Morgan also planned 45-minute recitals for the day following the demolition, using an unedited stretch of the original sound tape in counterpoint to two other recordings, one of a piano being wrenched apart and the other of herself playing ten Hannon piano exercises, invoking a human history — a sense of habitation — for the demolished house. As a child and teenager, Morgan had sung and studied guitar, piano, harpsichord, lute, violin and viola, but had completely abandoned music after her arrival in Vancouver. *Fugue* reactivated her sound sense, adding a profound dimension to her art.

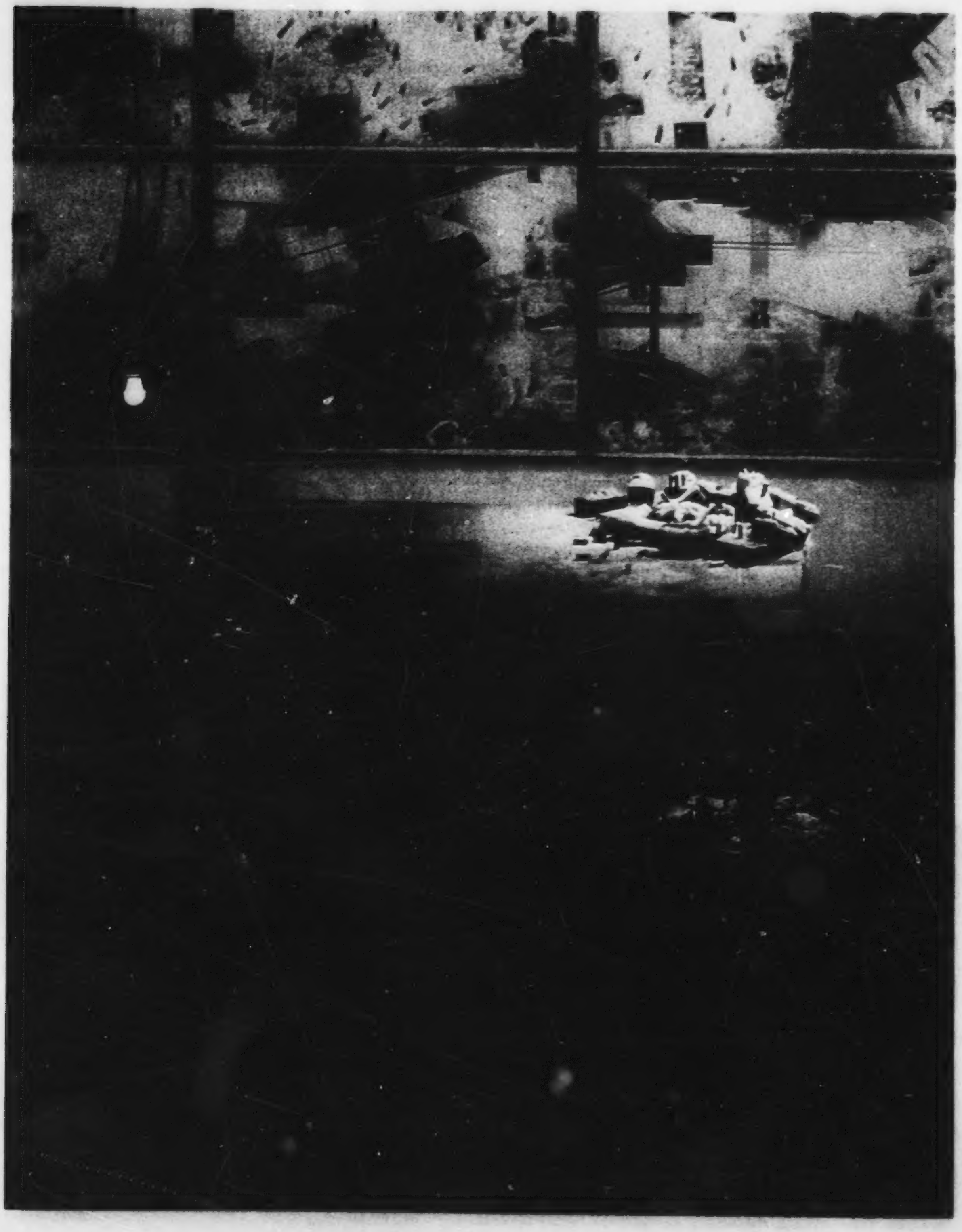
In *Souvenir: A Recollection In Several Forms*, installed in 1985 on the empty 31st floor of a downtown Vancouver office tower, and *Almost*Dreaming*, which occupied parts of three floors of the Vancouver Art Gallery in 1987, Morgan evolved and expanded her sound technology, editing, splicing, overlaying and manipulating music and the spoken voice. Stories and remembrances, told in Morgan's hushed, intimate tones, were woven into recitations of plot or fact, recordings of operatic arias or Chopin études or more physical abuse of the piano. "Working in the audio studios is very much like drawing," Morgan says. "Bringing in one track, taking down another, layering on something else, erasing this out, covering something over." Using the metaphor of her grandmother's perfume bottle in *Souvenir* — the consolation of memory, the yearning for disclosure — against the perverse reality of displaced piano parts and six doors to nowhere; and of Iolantha's romance in *Almost*Dreaming* — knights, maidens, roses and walled gardens — against utility corridors, crawl spaces, media interventions and dripping water, Morgan again enlarged her theme of the private voice struggling to make itself heard in the public sphere.

The public-private dialogue assumed the unsettling aspect of telephone confessional in Morgan's *nO fiXeD aDdrESs*, which was first presented at Mercer Union in Toronto in 1987, and more recently at the Centre d'art contemporain in Montreal in 1989. The piece invited audience response through a series of 30-second TV commercials in which jumpcut family snapshots were accompanied by voice-overs: "What do you think you can see in a photo like that — and a couple of notes: a name, a date. They all seem so much the same. You know I could tell you something real. But I can't tell you here, and I can't tell you right now. You'll have to call me. I'm at ...." The physical installation, a stage set of a living room with a console TV repeating Morgan's ads, signified the "real world" location of the broadcast — "the place where the piece acknowledges its own fallibility," Morgan says. Behind the set was the work's actual core — a sealed workshop in which 12 answering machines spoke four successive and contradictory messages to callers. "That photo was me a long time ago but it's not me anymore...It's not me and it never was...I still haven't told you anything real yet." Identity became a slippery and desperate kind of commodity, pursued through the spoken text and family photos in the accompanying bookwork.

The note of sadness in *nO fiXeD aDdrESs* was more darkly struck in *have you Ever loved me?* (1988). Here, visual complexities — collaged drawings and photos of cloistered gardens, public buildings, and a man with a gun in his mouth, and

Excerpts from the book
have you Ever loved me? 1988

have you Ever loved me? 1988
Installation detail
Photo: Robert Keziere
Courtesy: Presentation House



Identity became a slippery and desperate kind of commodity

sculptural elements scarred with wax and embedded with empty gun shells — corresponded to the aural complexities of the four-track tape that played throughout. The tape combined a recording of a newspaper city desk 20 minutes before deadline, a news broadcast, the *Willow Song* and *Ave Maria* from Verdi's *Othello* and narrated text. The harrowing event upon which the work pivoted was the televised press conference of the Budd Dwyer suicide in January 1987, raising obvious issues of moral complicity by the journalists and cameramen who recorded it all.

Again, Morgan was placing the individual voice in the public sphere. In *EVERYTHING You Always Wanted, Anywhere But Here*, that sphere is located on a movie soundstage, consolidating earlier, fleeting references to filmmaking into a total environment. Morgan says this new work uses "the structure of making films as a way to talk about the desire for romance" versus "the practical considerations of earning a living and the overwhelming desire to make something real." "If you're working on the movies, romance is a commodity and the theme folds back on itself." Most film-crew technicians Morgan has encountered have a longing to be doing something "artistic," a longing that does not accord with what North American filmmaking is about. "It's not about an art form, it's about an industrial product," Morgan says.

Although the equipment used in this installation — speakers, projectors, headphones, lighting — is all visible and establishes a kind of sculptural presence, the art itself is essentially, Morgan says, "in the air." *EVERYTHING You Always Wanted* claims space through sound and light — conceptual homesteading with invisible waves and particles. The eight-track tape downstairs and the stereo tape upstairs create a complex aural texture through which still and moving images are projected. Visual and audio allusions range through European and American film history, counterposing the one film tradition "which we think about as more to do with form," Morgan says, with the other "which is the product, the marketability." Thus tiny images of the crew on Abel Gance's 1927 film *Napoleon* confront a large projection of the soundstage in *Sunset Boulevard*; the saxophone theme from *Last Tango in Paris* drifts up against the sounds of an American theatre cashier ringing up an admission — "Thanks very much. Enjoy the show!" — and alludes to the degradation of the prototype in a contemporary American made-for-TV rape-seduction scene. There are borrowings, too, from *Show Boat*, *Day for Night*, the 1938 statement of the National Legion of Decency, and Morgan's own "How To Write for the Movies."

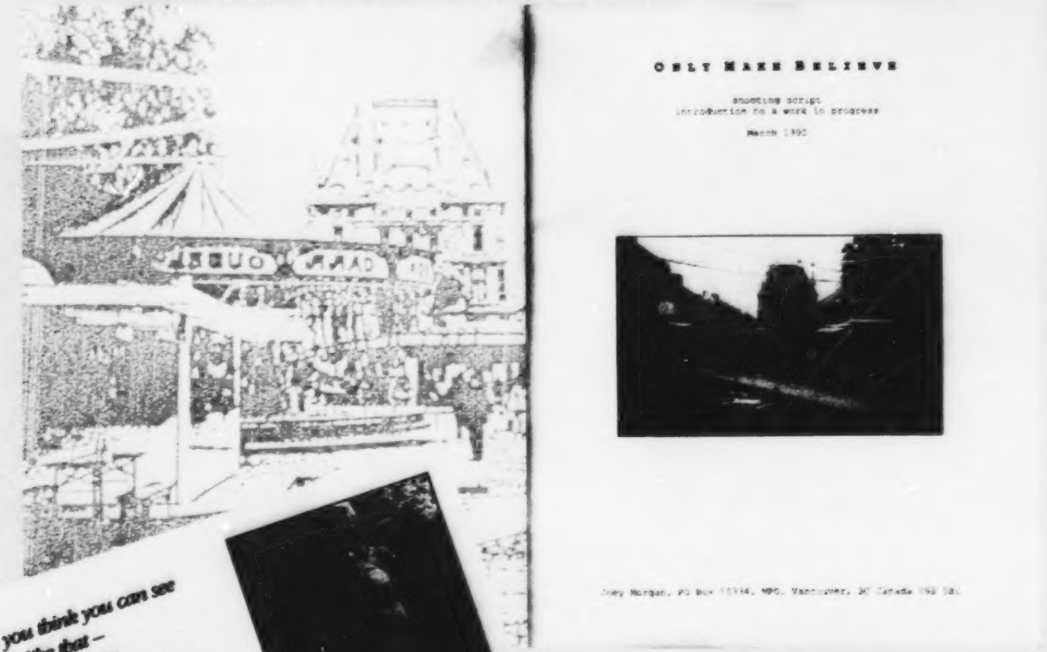
EVERYTHING You Always Wanted is charged with Morgan's own "anxiety," she says, "because there is so little to hold onto." That "in the air" art she creates is, paradoxically, a "frustration" for her. Although it seems that Morgan has been travelling the path dictated by conceptual tradition, away from the physical marker toward the mental site, she is not politically disillusioned with the art object, nor does she refute it. "I have a romantic idea about making art, which is that there's a certain authority to the work itself, that the object has its own voice."

Searching for that authority, and for ways of "grounding" her "floating" stories, Morgan has expanded her media to books, producing and designing catalogues to three of her exhibitions, and publishing four independent bookworks, including *Only Make Believe* and *EVERYTHING You Always Wanted*. The boxed set of a book and compact disc that accompanied the Power Plant show is the most solidly objectified documentation that Morgan has yet realized — and perhaps it is substantial enough, material enough, to assuage some of her own misgivings about the show's light-and-sound ephemerality. Perhaps.

Covers of the books *Only Make Believe* 1990 and *nO fiXeD aDdrESs* 1987

Spread from the book
Only Make Believe 1990

nO fiXeD aDdrESs, 1989
Installation detail/CIAC Montreal
Photo: Robert Keziere



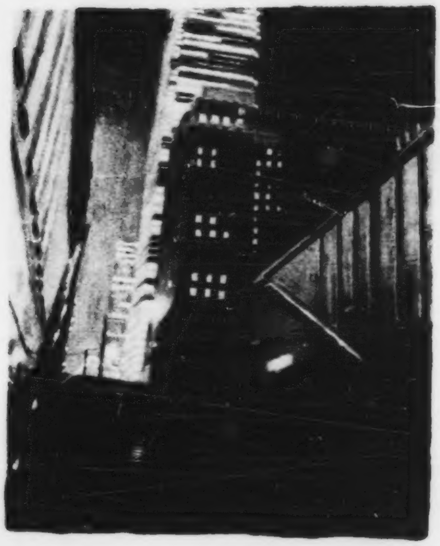
O N L Y   M A K E   B E L I E V E

shooting script
introduction to a work in progress

March 1990

Joey Morgan, PO Box [illegible], MPO, Vancouver, BC Canada [illegible]

What do you think you can see
in a photo like that –
and a couple of notes:
a name, a date. They all seem
so much the same. You know
I could tell you something real.
But I can't tell you here,
and I can't tell you right now.
You'll have to call me.
I'm at (416) 979-7493.



MAPPING THE INNER CITY

BRIAN KIPPING'S URBAN LANDSCAPES

Top left: *Ascent from Subway* 1990
Oil on canvas on wood
20 x 16 in.
Photo: Ouellette Associates
Courtesy: Bau-Xi Gallery

Closed 1990
Oil on canvas on cigar box
6 ¼ x 8 ¼ in.
Photo: Ouellette Associates
Courtesy: Bau-Xi Gallery

The iconography of landscape and painting is entrenched as myth in the brief history of Canadian art, and its authority rejuvenated every decade or so as modernist practice. If there is some truth to a Canadian pastoral, its counterpart, an urban vision, is conspicuous by its absence. This has not been the case in the United States, of course. Their contribution to the 1956 Venice Biennale, for example, *American Artists Paint the City*, celebrated that urban iconography. Emerging out of the "smoke drenched silhouettes" of industrial America, as curator Katharine Kuh put it in the catalogue, the harshness and insistent kineticism of urban life were revealed more as a reticent homage than a critique. In hindsight, much of this work has acquired a sentimental patina, but at its most potent — in the tomb-like surrealism of George Tooker's brave new world or Edward Hopper's inner-city Dammerung — an inescapable message was delivered. Such expression has been infrequent in Canada, as if we were afraid to admit to a metropolitan life. Philip Surrey's paintings of Montreal are a rare example of the Canadian genre. His *Place Ville Marie I* (c. 1964), for example, is a remarkable conjunction of eroticism and modernist architecture.

Toronto artist Brian Kipping is one of the few of his generation who has consistently mined the cityscape for his work. (Others who arrived in the mid-'70s have generally explored routes of socialized critique and ironic-activist images.) Kipping's pictorial inventory of the past 15 years has avoided the clichés of the "School of Toronto": Red Rocket streetcars or Kensington Market on a Saturday morning. Although there is often a touch of the nostalgic, Kipping's intimate views of suspended inner-city vistas and deserted interiors carry a wealth of pictorial information and painterly vigor. Small, dense and object-like paintings have become his characteristic mode of operation. Kipping avoids conventional painting supports, preferring to work on thick blocks of wood (sometimes with canvas glued to the surfaces), found surfaces or copper sheet, which serve to reveal the fingerprint of the material. Within this restricted scale, he has applied a surprising range of painterly gestures and palette, from a glutinous and visceral texture reminiscent of Frank Auerbach's work of the 1950s to layers of Turneresque light and atmosphere. There is no discernable agenda or end to Kipping's endeavor. In their modesty, the paintings become a vehicle for revealing what is unseen, overlooked or forgotten.

Kipping will have a solo exhibition at Toronto's Bau-Xi Gallery from April 23 to May 12. *Ihor Holubizky*

ICONS AND ALLEGORIES

The way most people first see them, through the windows of cars rushing down the autoroute exit ramp and into Montreal by the Boulevard René-Lévesque, the ten tall objects sparkling in the sunlight look vaguely like the work of David Smith, the greatest of American sculptors. They're vertical and totemic, they're metal and some of them have arm-like sections that shoot out, Smith-style, in unexpected directions. But when examined closely, these aren't at all like Smith's sculptures, or like the many pieces of ironmongery by his imitators that now litter American cities. In fact, these are as far, aesthetically, from Smith's work as it is possible to get and still remain within modern culture. Where Smith's art is as instinctive as Jackson Pollock's, the sculptures beside the autoroute are the product of elaborate research and intense thought. And where Smith's subject-free sculptures deny any purpose except the romantic expression of form, these works not only refer to history but are frankly called *Allegorical Columns* and fulfill a specific function: they exist not only for their own sake, as handsome shapes, but also as silent commentators on the buildings around them. They are the focus of the garden of the Canadian Centre for Architecture, which — in the words of Phyllis Lambert, the major benefactor, founder and first director of the Centre — "metaphorically reinterprets the CCA as a place dedicated to architecture." Heavy with symbols and signs, they are as self-conscious as any work of our time. They are also, taken together, the most ambitious public art produced in Canada in this generation.

And perhaps the most challenging as well. Melvin Charney, the 55-year-old architect and artist who designed both the garden and the sculptures, has been making challenging and difficult art for two decades, but usually within the comparative privacy of museums and galleries. With the opening of the CCA garden (and the almost simultaneous dedication of his smaller *The Canadian Tribute to Human Rights* monument at the corner of Elgin and Lisgar in Ottawa), Charney moved his unusual sensibility outdoors and gave it permanent and public form for the first time. The results are impressive, but they are not comfortable. Charney deals in social memories, metaphors of history and puzzles of culture. At any given moment we can find his art both broadly historical and intensely personal.

He has an unsettling way of raising in our minds symbols and even facts that might otherwise remain forgotten. Looking at his drawings and sculptures over the years, I've several times remembered, always with a freshly experienced shiver, a disturbing image from my 1940s Toronto childhood: a house was sliced in half so that a road could be widened, and on the exposed brick wall of the remaining section you could see the outline of a staircase that had connected the second and third

Portrait photography by Renzo Cattoni

floors. That sort of spectacle later became commonplace in cities constantly destroying and rebuilding themselves, but my first glimpse of it — ghostly steps from nowhere to nowhere — aroused in me a peculiar guilty anxiety, a sense of voyeurism combined with a sudden melancholy awareness that the physical world was not, after all, as permanent as it looked.

That sort of awakening, on a more sophisticated level, is among the effects of Charney's work. In his world, nothing stands for itself alone; everything is metaphor — even the blankest slab of modernist architecture, with its technological exhibitionism, represents allegorically the power of the engineering that stands behind it. And in his world, everything is drama. Over the years he's constructed many of his most remarkable pieces — including his famous contribution to Corridart, the aborted outdoor art exhibit of the 1976 Montreal Olympics — in the form of stage sets, or false fronts. Walking around behind certain works of Charney's, we feel like the audience watching the second act of Michael Frayn's farce *Noises Off*, which plays against a set, made of struts and blank canvas, that represents the reverse of the set we saw from the audience's side in the first act. Charney's work has a way of putting us both backstage and out front at the same time. As for Charney, he locates himself somewhere in the middle, moving between the limitations of harsh reality and the infinite freedom of the abstract imagination.

Perhaps the essence of Charney, the reason he does what he does, can be found in a peculiar little paragraph in an article that he contributed 17 years ago to a guidebook called *Exploring Montreal*. Like much of Charney's work, this brief passage violates our expectations, undercuts the form he's supposed to be following and insists grandly on deriving a large theory from a small structure. In the middle of a book filled with the usual helpful advice for tourists, Charney advises Montreal's visitors to seek out not only Mount Royal mansions but also, in the rue Provençal, a certain shack so tiny and so poorly stuck together that anyone but Charney would walk past it without a second glance. This house, he tells us, was assembled by its occupant out of odd bits of automobiles and chunks of destroyed buildings, salvaged from scrapyards. But why should anyone bother to look at it? Because, says Charney, "it stands as a monument to sensibility in the 20th century, as if true modernism is not austerity but the consciousness of a kind of garbage plenitude where abject living conditions thrive alongside technological wealth."

That sentence contains a key Charney word, ***monument***, and illustrates a habit of mind that dominates much of his work: his fascination with the most ordinary, most neglected and most despised of built forms. At some point early in his career as

architect, teacher and artist, Charney began thinking seriously about symbols and monuments discovered in unlikely places. He was influenced, perhaps, by Fernand Braudel, the French historian who claimed, persuasively, that everyday life, rather than the lives of kings and generals, is the real stuff of history; Braudel revolutionized the study of the past by insisting that the invention of the fork, for instance, is more important than some of the major battles. With the help of Braudel, and certain architectural critics who focused their attention on ordinary buildings — grain silos, roadside motels, the standardized houses in company towns — Charney came to understand that as a theorist of architecture he should carefully examine not only the masterpieces routinely taught in architectural schools but also the non-masterpieces routinely erected in the streets around us. More than that, he decided he should understand

The Canadian Centre for Architecture Garden by Melvin Charney: Looking north, showing the allegorical column, "The Temple-Silo," the arcade and the Shaughnessy House 1990
Chromogenic color print
14.6 x 19 in.
Collection: Canadian Centre for Architecture
© Robert Burley/Design Archive 1990

even the streets themselves: what caused them to be laid out as they are, what history lies behind these lines of civilization drawn on ground that was recently raw nature.

Having adopted this attitude, he found it natural to apply to the mundane facts of built life all the theories of architectural and social history he had learned at McGill and Yale and had been teaching at the University of Montreal. He developed, unusually for a Canadian, a broadly European and specifically French intellectual style: he began bringing to the apparently simple buildings in his environment a series of theoretical propositions. And as he came to make sculpture and exhibit it in Canada, the United States and Europe, he used art as a way of exploring these issues.

Charney's art isn't didactic in any ordinary sense, however; it's an art of revelation. His ambition is to reveal what lies behind our humanly created surroundings, to strip away the obvious coatings of perception and find the historical and mythological structure beneath. He sets out, in other words, to make the invisible visible. He dreams, apparently, of a Braudelian world where nothing is lost on us (as nothing is lost on him), and where every layer of myth and meaning shines through in all its vibrancy. As John Russell once said of Charney in *The New York Times*, "Not only does he work big...he also thinks big, in that he can take the most dismal, rundown section of a big city and invest it with order and symmetry.... Mr. Charney in such matters is on the side of imagination, and of a radiant but undeceived optimism."

In the mid-1970s, around the time he tried to send people to look at that shack on the rue Provençal, Charney was working through piles of photographs in an attempt to understand the modern history of building in Quebec. In one photo, taken in Three Rivers, a certain house caught his eye, a one-storey house built alongside a pulp mill on a miserable little street. What struck Charney was the pediment on the top of the façade, a distant descendant of a pediment on a Greek temple; he was also interested in the way the window and door frame seemed to form a cross. This was the house of a poor family, yet it was also a kind of temple — or, looked at another way, a tomb. Working with the most meagre materials, in the most limited space, the builder of the house had nevertheless used archetypal forms to express a sense of the sacred.

"And," Charney wrote, "if this building is refused its place in the consciousness of a culture, is it not because this culture denies the consciousness of its people?" Though Charney lives in a world of intellectuals and artists — people who work all day in the consciousness business — his impulse is to reach toward other, less easily articulated ways of thinking and feel-

Tripartite panoramic view showing the Canadian Centre for Architecture Garden by Melvin Charney.
Located between the Guy Ramps of the Autoroute Ville-Marie, and the CCA building facing the garden across Boulevard René-Lévesque
Three chromogenic colour prints forming a panorama
7.5 x 28 in.(overall)
Collection: Canadian Centre for Architecture
© Gabor Szilasi 1990

ing. He's a psychological archeologist, digging among our images in hopes of finding out who we are.

When he saw that photograph he went to Three Rivers to study the building and take his own pictures of it. He found that it had recently been destroyed by an urban renewal scheme, so he photographed the surroundings and made some drawings. Finally he decided that the only way to know the building was to rebuild it. He constructed a kind of false-front version of it, 13½ feet high, shown as part of a 1975 exhibition at the Musée d'art contemporain de Montréal. "The act of physically assembling the building ritualized it," he wrote: a destroyed and forgotten piece of constructed history was now turned into a piece of drama and given another life under the spotlights of a museum. He titled his construction *Une histoire ...Le trésor de Trois-Rivières.*

The following year, 1976, Charney played a starring role in another kind of theatre, the scandalous municipal drama called Corridart, which turned out to be — until the CCA garden — the most widely discussed event in his career. He was the principal organizer of a team of 16 artists chosen by a jury to prepare Sherbrooke Street as a grand processional boulevard, the official approach to the Olympics. They transformed the street into an art object by building a nine-kilometres-long series of distinct but connected projects, many of them related to history, some of them implicitly critical of land developers who had destroyed much of the old Sherbrooke Street in the 1960s and '70s.

Les Maisons de la rue Sherbrooke 1976
Wood, steel and concrete construction.
Site construction installation on Sherbrooke Street
51 x 54 x 48 ft.
Photo: Melvin Charney

Charney's own piece, titled *Les Maisons de la rue Sherbrooke*, went up on an empty lot that had been cleared some years earlier for a project that never materialized; a piece of the past had been demolished to prepare for a future that had so far failed to appear. Charney obviously relished the irony in that fact, and his response was richly ambiguous. He didn't simply praise the old street by reproducing a big chunk of it, life-size. Instead he imagined something grander than Sherbrooke had ever dreamt of being. He designed another stage set, reproduc-

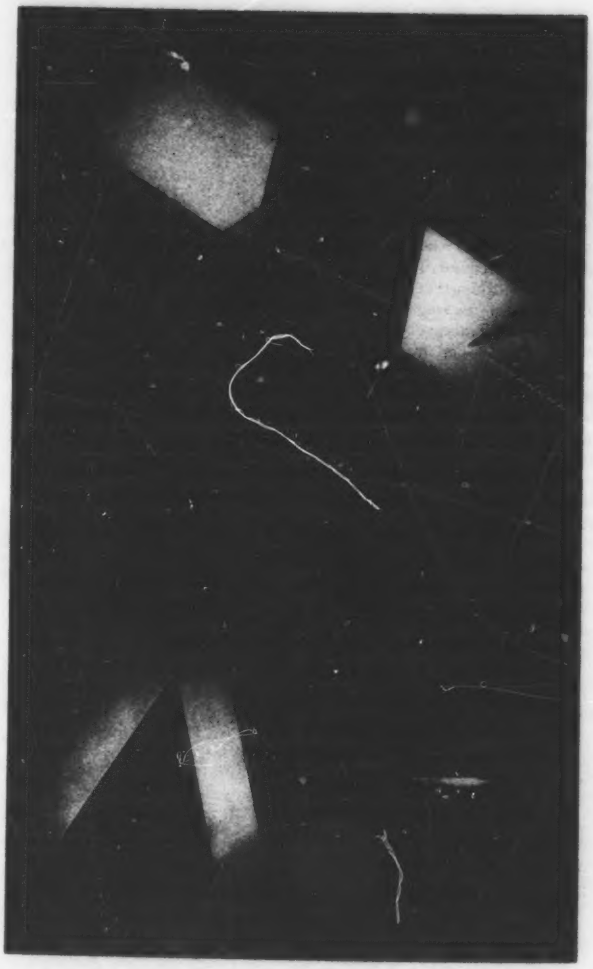
ing on his assigned lot two full-size façades roughly identical to those of the two 19th-century greystones still standing on the other side of the street. This was, as Charney wrote later, "something more physical than a drawing on paper and less material than a finished building"; a perfect description of many Charney works. It was the symmetry of the images, the identical houses lined up when seen from the middle of Sherbrooke Street a block or so away, that gave this piece its power. Suddenly Sherbrooke possessed a grand portal that suggested not a North American city but a square in Europe like the Place de la Concorde.

At least, that's how it looks in the photographs. Most of us have seen only the photographs, because Corridart — the Charney piece and everything else — was destroyed a few days after it was finished and just before the Olympics opened. Mayor Jean Drapeau didn't like it and — in an unprecedented act of vandalism — ordered it torn down in the middle of the night. The province had paid $386,000 to build it, and the provincial culture minister said it shouldn't be harmed; but Drapeau, who regarded himself as the rough equivalent of Bonaparte and was treated as such by his colleagues, prevailed, as always. The athletes marching to the games were not bothered by baffling or question-asking art.

No one ever found out precisely what it was that so bothered Drapeau: he didn't feel he had to explain himself, so he didn't. The artists sued, asking compensation for their mortification and professional grief, but it was clear the suit was going nowhere, and they settled it when the city agreed to pay their legal bills.

In 1978, at an opening at the Montreal Museum of Fine Arts, Charney stepped backward and found himself bumping into Drapeau, who was also stepping backward. Drapeau said, in French, "I...know you." Charney replied, also in French, "Yes, we have met in another corridor of art." Drapeau turned red, turned away and left. The photographs of the Charney piece, and various descriptions and commentaries, have since been published or exhibited more than three dozen times all over the world, including France, Italy, Japan and the United States as well as Canada.

In the years that followed, Charney steadily lengthened his list of exhibitions, temporary constructions and publications. In 1986 he was one of two artists who represented Canada at the Venice Biennale. In 1987, to no one's surprise, he won the competition to build the Canadian Centre for Architecture garden, and construction began in 1988. But it wasn't until the opening in 1989 of the Peter Rose building that houses the CCA — an elegant and austere masterpiece, lovingly wrapped



Canadian Centre for Architecture Garden, Montreal: Night view of "Dancing de Stijl," one of ten allegorical columns erected on the Esplanade
Photo: Carlos Letona
© Canadian Centre for Architecture 1989

around a restored 19th-century mansion — that outsiders began to understand how Charney and Phyllis Lambert were defining the word "garden." This was not to be a few nice sculptures, some benches and some trees. This was to be a garden in the most ambitious European sense, with a story to tell and a message to deliver. It was to be a place of formality, with just a touch of frivolity. It was, after all, the first significant piece of public parkland opened in downtown Montreal in half a century, and Charney and Lambert were determined to make it memorable.

The frivolity was what guests at the 1989 opening of the CCA noticed first. Looking out the windows, south across the Boulevard René-Lévesque, they saw what seemed to be a mirror image of the old Shaughnessy House in which they were standing. Except that this version of it, in poured concrete with limestone and granite trim, was apparently in ruins: only the front of the shell had survived a bombing, or a couple of centuries of total neglect. It was a typically Charneyesque way of referring to both past and future in a single gesture while binding the CCA and its garden visually. But it wasn't until months later, when the hoarding around the garden went down and some of the plants began appearing, that one could understand how obsessively detailed this project was. All the plants, for instance, carry references to the history of the site: native trees, such as maples, evoke the indigenous forest; apple trees refer to the orchards that grew on the site in the 19th century; the meadow recalls the 17th- and 18th-century landscape of the area, once owned by the Sulpician priests; climbing roses evoke the stone walls that divided the farmlands.

And the ten sculptures that we glimpse from the freeway ramp? Together with the other elements they are (in Charney's words) "an outdoor museum of architecture, giving tangible form to human memory." Most of them refer, obliquely or directly, to both architectural history and to old Montreal buildings visible to the south, 18 of which are identified by brass plates and arrows set into the garden's south wall. On the columns themselves Charney has placed architectural forms that range from Canadian grain silos to Le Corbusier housing, from Greek temples to the old tenements of Montreal. Sometimes personal, quirky and almost private, sometimes strikingly clear, these objects add up to Charney's visual account of architecture and his city.

During the day they look handsome and authoritative enough, but the best time to see them is at night. When the city turns into a background blur of yellow, fixtures buried in the ground switch on and each column gets its own star lighting. The atmosphere grows theatrical, the columns turn into towers of spectral beauty and mystery, and as we walk among them we seem to be enveloped by a lovely dream of reason and truth. What Melvin Charney has created, with a forest of stainless steel, copper, wood and concrete, between an exit ramp and entry ramp on the escarpment of Dorchester Plateau, is a festival of metaphors, an anthology of allegories.

Melvin Charney has a solo exhibition at the Sable-Castelli Gallery in Toronto May 25 to June 16. The Canadian Centre for Architecture will mount a retrospective of his work from October 2 to January 13, 1992.

DIVINE COMEDY

ERIC CAMERON'S WORK LINKS THE DISORDER OF LIVED EXPERIENCE TO THE ORDER OF ART

BY NANCY TOUSLEY

There can be few more remarkable undertakings in contemporary art than Eric Cameron's Thick Paintings. Kneeling, stripped to the waist like a penitent, the 55-year-old artist has followed for the past 12 years what ideally is a daily three-hour studio ritual of applying layer upon layer of paint, first to one side then the other, of 27 commonplace household objects. At the cores of the Thick Paintings, which together have received more than 94,000 half-coats of paint, there lie concealed an alarm clock that once woke Cameron every morning, a pair of shoes, one day's newspaper, a telephone directory, matchbook, lettuce, lobster, and beer bottle, and other such things as these — animal, vegetable and mineral — that feed, clothe, pleasure, inform and otherwise provide their usefulness to life. In turn, these wintry white paintings-in-the-round have become the centre of installation works that Cameron has devised periodically since 1980, a year after the Thick Paintings began, as points of culmination within the framework of a philosophy that necessarily embraces both life and art, even as the painted objects grow into ever more mysterious and uncontrollable manifestations of physical form that speak of otherness.

Divine Comedy (1990), the most recent, complex and brilliant of Cameron's seven installations, constructs a powerful and paradoxical experience. The title of the work alone recalls both Dante and Noël Coward, but a Dante guided by Camus is suggested by the installation itself. You approach its double door and, through a window framed like a painting, look into a gallery lit with such intensity that reflections of the 16 Thick Paintings, whose bumpy and frilled organic forms are displayed inside like artifacts, multiply in the crystalline case tops like Doppelgängers. The bright stillness seems all-consuming. Yet, when you push open the door to go in, breaking the "frame," the space is plunged into darkness and, just as suddenly, is filled with women's laughter, whose surging lower notes are topped by a high, fluttering, keening sound. Mocking, unsettling, veering toward pain, the dark laughter has a visceral effect. Thrown into confusion, even momentary fear, you stand still. The door slowly shuts; the lights come back on; silence ensues. The order sought in a museum is restored.

Others already in the gallery, whose contemplation has been shattered in the chaos, go back to looking at the Thick Paintings. But the incongruous mocking darkness recurs, predictable in everything but its timing and the quality of the laughter, whenever someone else comes in. Cameron separately recorded eight women (including this writer) who he deems important to his art and who laughed for 10 minutes at nothing at his request; it was absurd, uncomfortable, abstract laughing that in some of the tapes sounds most like dry racking sobs. As the laugh tracks play, one voice is always silent while the other seven rise and subside in variable mixture, and become audible individually as you move through the work. The viewer entering amid this cacophony sees only the white ray of a projector beaming through the darkness like a search light or a spectral presence. Inside, viewers looking up from the cases to an inwardly turned screen see transparencies of the Thick Paintings in earlier states of being, flashing by during the disruptions like elusive memories of past lives. They are a diaristic history, not of completed acts but of change and growth, which Cameron will continue to effect by the disciplined, repeated process that produces these unpredictable forms until an external circumstance, such as his death, brings it to an end.

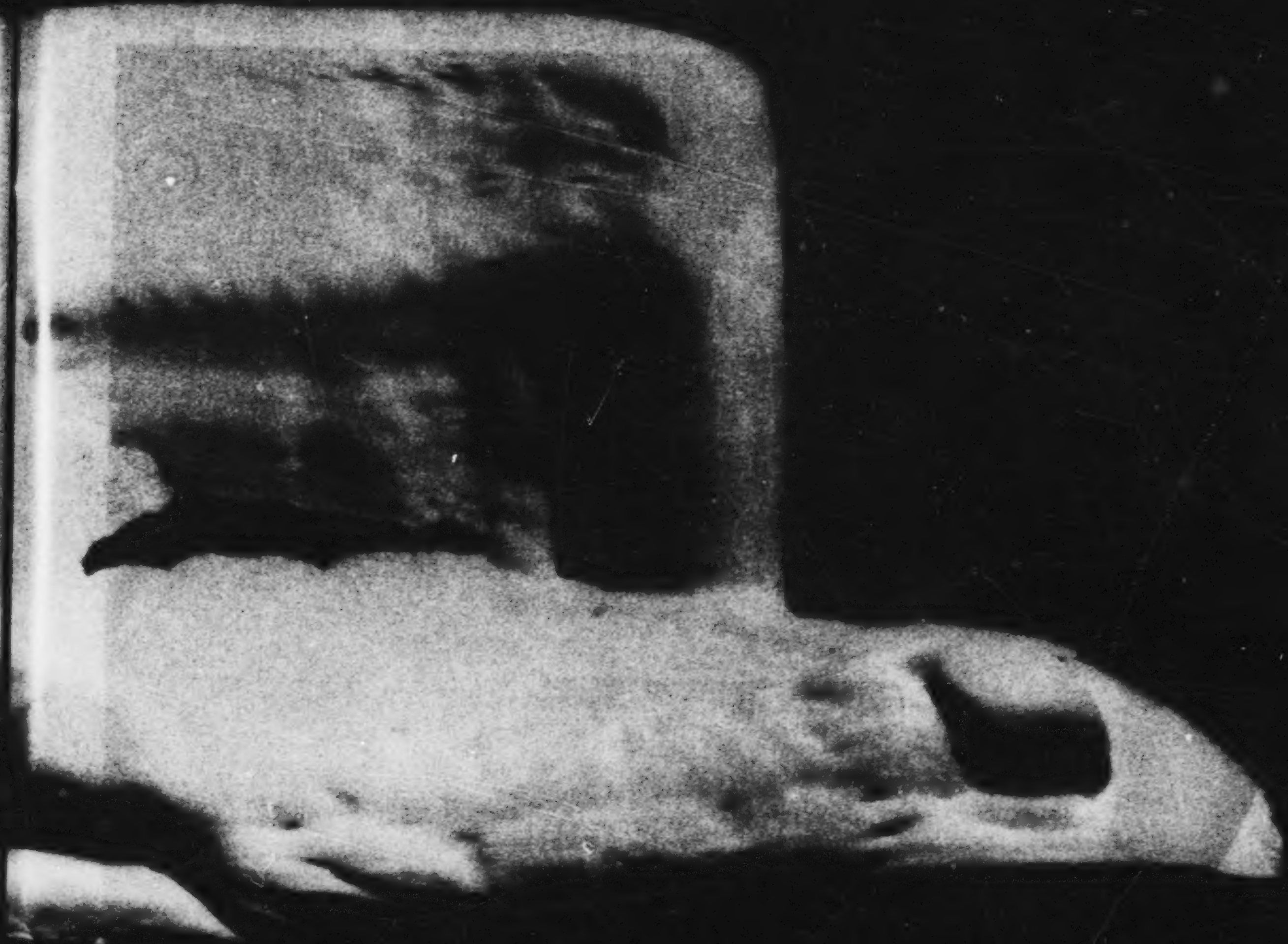
Divine Comedy connects the Thick Paintings to the world: to the disorder of lived experience and the order of art, and to the mysteries that, although they lie beyond our abilities to perceive, analyze and know with any certainty, can be partially illuminated by art. To delve beneath the superficial aspects of personality and the imitative aspects of art, Cameron has stripped his painting of qualities such as subjective expression and style, understanding that despite his indifference it will bear the imprint of his physical gestures and sensibility as well as the ethos of its time. In 1980, Cameron wrote, "When I can say 'I am painting,' I announce that self and the world are absorbed into art." At the same time, the medium of painting has connected him to unknown forces and inevitable forms, beyond his ken and control, of which the Thick Paintings are the embodiment: physical manifestations of the spiritual world born into a strange and mysterious reality of their own by emanations from the material world we all inhabit.

Framing the contiguity of matter and spirit in the context of life's cycles, pain, uncertainty and desires, *Divine Comedy* points us toward awareness of this meeting place, acceptance of the forces that circumscribe our lives and compassion for the shared suffering that the laughter implicates in the equation.

Divine Comedy is ending a tour to six Canadian cities. It is at the Dunlop Gallery until March 24 and moves to at the Art Gallery of Nova Scotia from May 4 to July 7. The National Gallery, who organized the exhibition along with the Winnipeg Art Gallery, published Cameron's book, *Divine Comedy*, in 1990.

Crouching Lobster 1979 (to be continued)
Acrylic gesso and acrylic (3,353 half-coats) on lobster
Courtesy: Glenbow Museum

Chair 1979 (to be continued)
Acrylic gesso and acrylic (2,048 half-coats) on chair
Courtesy: Glenbow Museum



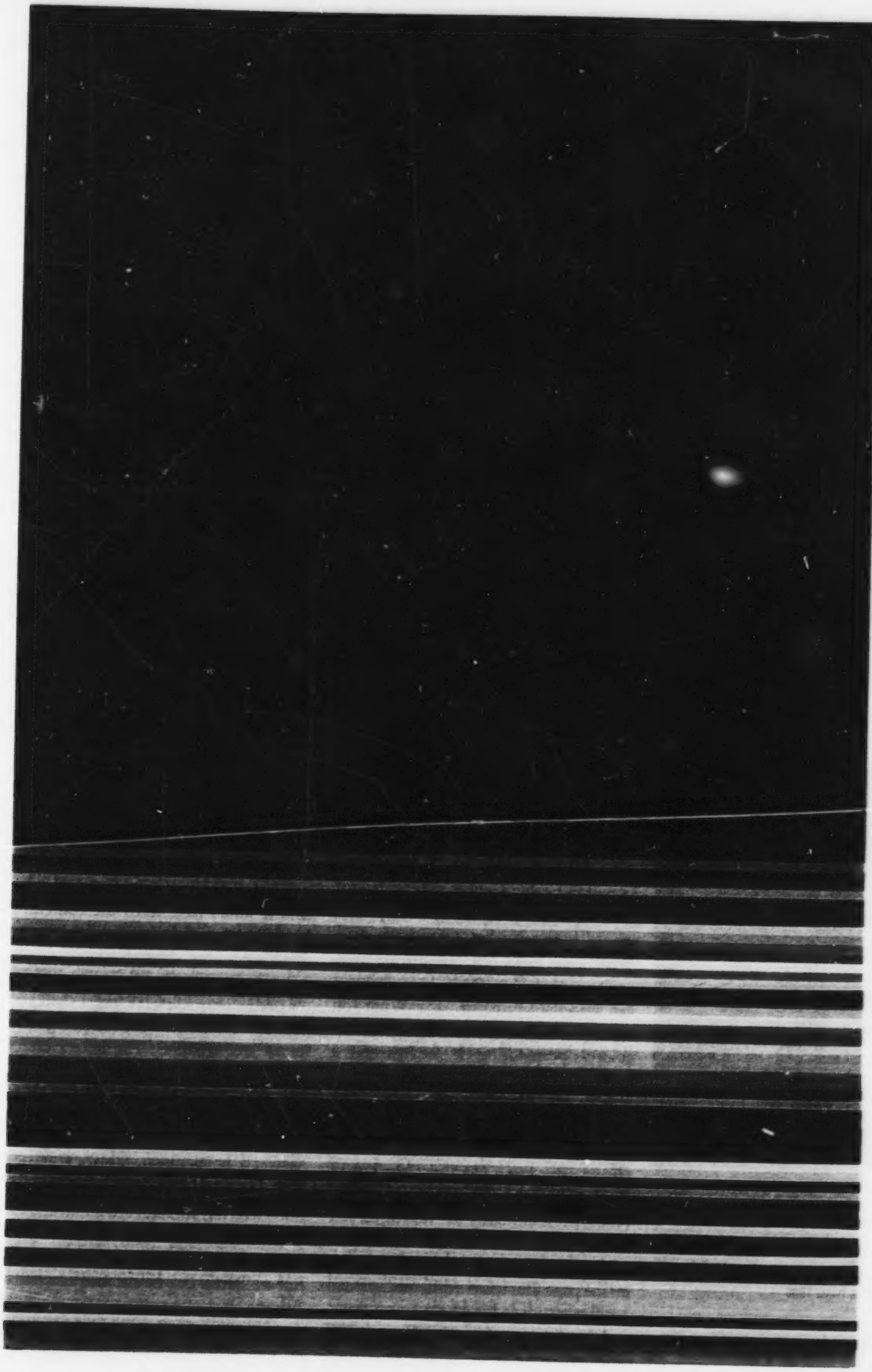
Garry Neill Kennedy is a conceptual artist, a critic and a funny man. And it's about time we gave him the recognition he deserves

Perhaps it begins with self-criticism, editing and censoring, second-guessing their own hands, scraping off paint, throwing work in the wastebasket, starting over. Or perhaps, primarily, they want to scorch society and flay preexisting art. All of what we call modernism, for example — Picasso and Pollock, Joyce and Kafka, Stravinsky and Shoenberg — can be read as criticism. But even these rebels soon became the establishment; their revolution became repetitive and restrictive; their works became the museum pieces.

Then, in the idealistic days of the 1960s, the next wave of critics arrived, fiercer than any of their forebears. The Minimalists tried to do away with ideology and representation, metaphor and meaning. Painting became black and empty. And the Conceptualists threatened to get rid of materials altogether. No more canvas, no more pigment. The Conceptualists, cerebral and cool, saw art as the intention, not as the finished work. Douglas Huebler's *New York-Boston Shape Exchange* (1968), for example, two giant hexagons about a mile wide, marked at the corners by small white stickers, could only be seen in the mind. The works of Joseph Kosuth and Lawrence Weiner were often literary and philosophical — and invisible. You weren't supposed to ooh and ah any more. You were simply supposed to think. Critically. Conceptual art was where the action was. And into this world, eager to make his mark, walked Garry Neill Kennedy.

That's the point of this story. He's no longer a university president. (Although he was, for 23 years, head of the provocative and fractious Nova Scotia College of Art and Design.) He's not some wunderkind Minimalist, working in hard-edged abstraction. (Although that's the way his work looks when reproduced on a page.)

By Ian Wiseman



An American History Painting (The Complete List of Pittsburgh Paints Historic Color Series) 1989
Latex on canvas
48 x 78 in.
Photo: David Miller
Collection: Vancouver Art Gallery

He's not some wunderkind Minimalist, working in hard-edged abstraction. What he is, is a conceptual artist, and a good one

Conrad Black and Bob White 1988
Detail of installation at
Cold City Gallery
latex paint on walls
10 x 160 ft.
Courtesy: Cold City Gallery

What he is, is a conceptual artist, and a good one.

His reputation will come around. Take his untitled painting owned by the Art Gallery of Ontario, for example, the one that looks like diagonal stripes of acrylic paint. Like the rest of his work, it deserves another viewing. It's part of the first serious body of painting he began in 1974. "There's no ideal beauty there, there are no aesthetic decisions," Kennedy says. "Essentially it talks about two things — painting and materials. This is not a Greenbergian type painting. This is not like a Stella."

The logic of the work is simple. Kennedy took one thread of the canvas, running more or less diagonally down from the upper-left corner, and left it unpainted. To the right, he backed off a thread and painted a different color, backed off again, painted a different color, and so on. To the left, he painted each coat right to the edge of the thread he'd left bare. There are about 700 coats of paint on this canvas. Immediately to the left of the bare thread, there's a dramatic, two-centimeter-high cliff. To the right, there are dozens of tiny terraces.

Roald Nasgaard is chief curator at the AGO and a supporter of Kennedy's. He's looking at the painting as he talks. "Garry's work often makes no sense in reproduction. You can't see the paint close up, you can't see how it's done. You lose the intelligence, the parody, the wit. It's conceptually generated, but it turns into something quite visual."

Kennedy, 55 years old now, is a patient man. "It shows what a brushstroke is. When you make one brushstroke, you can't see that. But 700 of them, and you can see what a brushstroke is. What you end up with is beautiful, but it's not a color-stripe painting. It deconstructs a color-stripe painting."

It's a conceptual painting, that's what it is. He's done others, most recently last year when he completed *An American History Painting (The Complete List of Pittsburgh Paints Historic Color Series)* (1989), now owned by the Vancouver Art Gallery. It looks a little like the one at the AGO, particularly if you see them both on the page. But it has a different system, a different idea. It's about house paint and the choosing of names. (The painting is accompanied by a column of printed text, a list of the Pittsburgh paint colors, all of which appear in the painting.) Gary Dufour, the senior curator of contemporary art at the VAG, is another Kennedy fan: "I was looking for an earlier work when I was told he was painting again in 1988. He's a really important Canadian artist."

In the 15-year period between those two paintings, Kennedy did a lot of one-man installations in Canada and the United States, ephemeral shows painted directly on gallery walls. When I moan about their loss, Kennedy laughs and tells me those exhibitions still exist, even though they're covered over with subsequent coats of white paint. He calls it "permanent storage."

The best of these shows were at Toronto's Cold City Gallery, where he had his most recent show this February. One, *Conrad Black and Bob White* (1988), was a masterpiece of conceptual art. Kennedy painted the two names, in a typeface called Superstar Shadow, on the walls, covering the entire space from floor to ceiling all the way around the gallery. Black, or rather the shadow around the edges of the name Black, is painted in black, crass and heavy. The shadow around White is painted in white, disappearing into the white wall. The white letters can only be seen where they cross a window, or when the light reflects from an advantageous angle. "I debated whether or not to paint Bob White at all," Kennedy admits. "But it would have been unfair, and dishonest in terms of strategy. And it would have tilted the content. I would also have lost the elegance and the sensitivity of the white on white."

It takes a while to read Superstar Shadow, particularly when it's bigger than you are and it surrounds you, going into nooks and crannies. The letters aren't there at all, just these blocky shadows, with free-floating shapes, many of them square. In fact, the monochromatic square recurs in his work. Kennedy recognizes it and knows its history. It started with Malevich's *Black Square* in 1915, worked its way through Mondrian and the Constructivists, and surfaces in Ad Reinhardt, Hans Haacke, Robert Morris, Robert Barry, Sol Lewitt and Lawrence Weiner. It has minimal content, with none of the associations of landscape or portrait, and with none of the symbolism of triangles and circles.

Kennedy laughs. "And how convenient that their names were Black and White! They're the two poles, in name and in position. What could be more reduced than Black and White in black and white? Ah, I don't know — it might be corny. Who knows?"

This may be the part of conceptual art that he loves the best — the bite, and the humor, of criticism. Kennedy's work is funny and, like all good humor, it's aimed at somebody's heart, most often the heart of a businessman, a dealer or a curator.

Sometimes, however, his sense of humor deserts him when he indulges his other '60s weakness — anti-establishment politics. *Conrad Black and Bob White* stays above this, of course, with the overwhelming logic, the madcap mix of name, color and personification. *Grenada, Left; Falklands, Right* (1986), on the other hand, did not succeed. Faced with colored stripes on two sides, the viewer was forced to seek a clue in the title. But the words, particularly "Left" and "Right," promised a political statement that was not forthcoming. It turns out the stripes were the colors of the battle ribbons from those wars. "It's sort of a war history painting, bare, clear, unromantic," Kennedy says. "What it talks about is how mute paintings really are, how ineffectual they are. The title points, but it doesn't really take a stand."

The truth is that this one is, God forbid, a representational painting. The real meaning, the real content, was chosen by the defence ministries who selected the colors for the ribbons. This is the ever-present danger for conceptual art. It's driven by an idea, so it damn well better have a good idea, an original one and a clear one. Style and technique will never be able to save it.

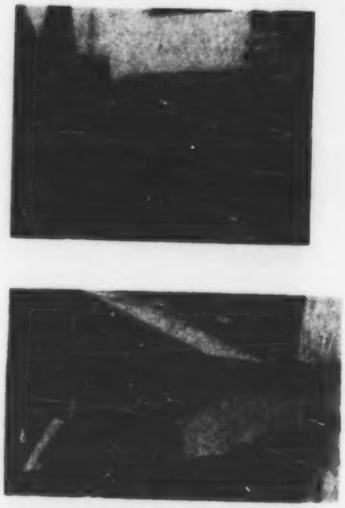
For the most part, Kennedy's ideas are world class. He's created some wonderful criticism of the mass media, including the photographic contents of business magazines and the graphic look of CBC's *The Journal*. In 1982, he had a brilliant exhibition of photographs of presentation handshakes, culled from the pages of Halifax's sycophantic newspapers, *The Chronicle-Herald* and *The Mail Star*. He mounted and hung more than 200 of them, clipped from the papers over a six-month period, at handshake level. And for the five weeks of the show, the papers ran large advertisements for it. Kennedy designed a different ad every week, each one using a fresh handshake and a new announcement text inside a new border. "I used the strategies of art, the framework of art, the authority of art, to deconstruct the newspaper," he says. "I used seriality, process, the look of frames and borders. And it was live. It was in their own paper — and it ran for free."

He saves some of his strongest criticism for the gallery system itself. He goes straight for the weaknesses — greed, suspect judgement, predictability, pomposity. In 1980, he collected houseplants — prickly and spiky — from 15 Toronto dealers and exhibited them at Mercer Union, along with photos of the plants in their owners' galleries. The same year, as part of a group exhibition, he asked the National Gallery to rehang its landscapes on the second floor so that all the horizons were lined up. (The NGC denied permission.) Little wonder dealers and curators keep their distance.

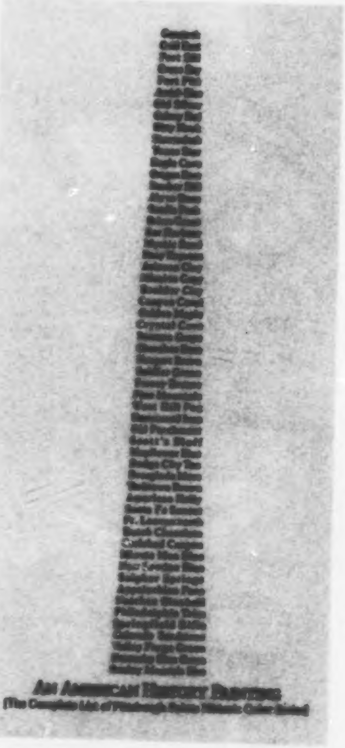
He later wrote to the National Gallery, asking if it were interested in purchasing a piece called *Retrospective (in quotations)* (1984). The gallery declined, pointing out that Kennedy wanted to have his cake and eat it too. The curators may regret their decision. Perhaps predictably, conceptual art is becoming hot again, and safe, even mainstream. The movement is finally being recognized as a historical package — the huge retrospective that opened in Paris in November 1989, *l'art conceptuel, une perspective* at the Musée d'Art Moderne de la Ville de Paris, is proof of that. And the big names, many of them now painting on canvas, are commanding big money.

Conceptual art is still around, but it's tending toward conceptual painting. That's fine by Kennedy. He clearly enjoys, in an old-fashioned way, some of the painting he sees these days. Gerhard Richter, On Kawara, Hans Haacke. He muses for a while. "Oh, I don't know," he says. "I'd still like to get away with a coat of paint on a wall. Sometimes paint on a wall does what I want it to do. And perhaps a little book to accompany it. But I'm not sure that kind of thinking is acceptable anymore."

And he laughs.



Special Presentation 1982
Details of *Halifax Mail Star* newspaper photos. Dalhousie University Art Gallery installation
Approx. 1 x 2 in. each


AN AMERICAN HISTORY PAINTING
(The Complete List of Pittsburgh Paints Historic Color Series)

An American History Painting (The Complete List of Pittsburgh Paints Historic Color Series) 1988
Work on paper
8½ x 11 in.

HAROLD TOWN 1924-1990

TEXT AND
PHOTOGRAPHS
BY JOHN REEVES

1964

When Harold Town died of cancer on December 27, 1990, Canadian art lost a unique, magnificent presence. His friends mourn his passing.

My first encounter with Harold in March 1964 was the result of a photo-assignment for *Time* magazine. We spent several hours together and Harold talked to me a lot. He talked about old movies and John Barrymore. He talked about new movies and Marlon Brando. He talked about Fra Angelico, Picasso and Frederick Varley. He talked about Jack Kerouac, Al Purdy and Irving Layton. He talked about Mussolini, Churchill and Lester Pearson. He talked about Glenn Gould, Horowitz and Dinu Lipatti. He talked brilliantly. Harold was the most bewilderingly eclectic scholar and the greatest verbal stylist I had ever met.

We got along together. I took at least one decent snap and we began a friendship that incubated and grew over the years, fertilized with generous quantities of fine malt whiskey.

At the time we met, Harold had already become legendary for his ability to draw. Drawing is about the mind moving the hand to create apparent forms and spaces on a flat picture plane. The ability to draw reflects the quality of the draftsman's mind, and Harold's powerful, wide-ranging intellect moved his hand like no other in Canadian art. He showed me a selection of his *Enigma* drawings that were about to be published as a book. The *Enigmas* are astonishing, virtuoso, draftsmanly performances that move the socially conscious art of the 18th and 19th centuries into the post-Freudian era. They take us from Thomas Rowlandson's literal depictions of gin-drenched London street life to the insides of the 20th century's gin-drenched (and other substances) brain. The *Enigma* drawings became a large body of work that alone would justify all the notoriety and honors that Harold managed to garner; however, they are only one element in a massive lifetime output that included many other big collections of drawings as well as major performances in collage, prints, painting and sculpture.

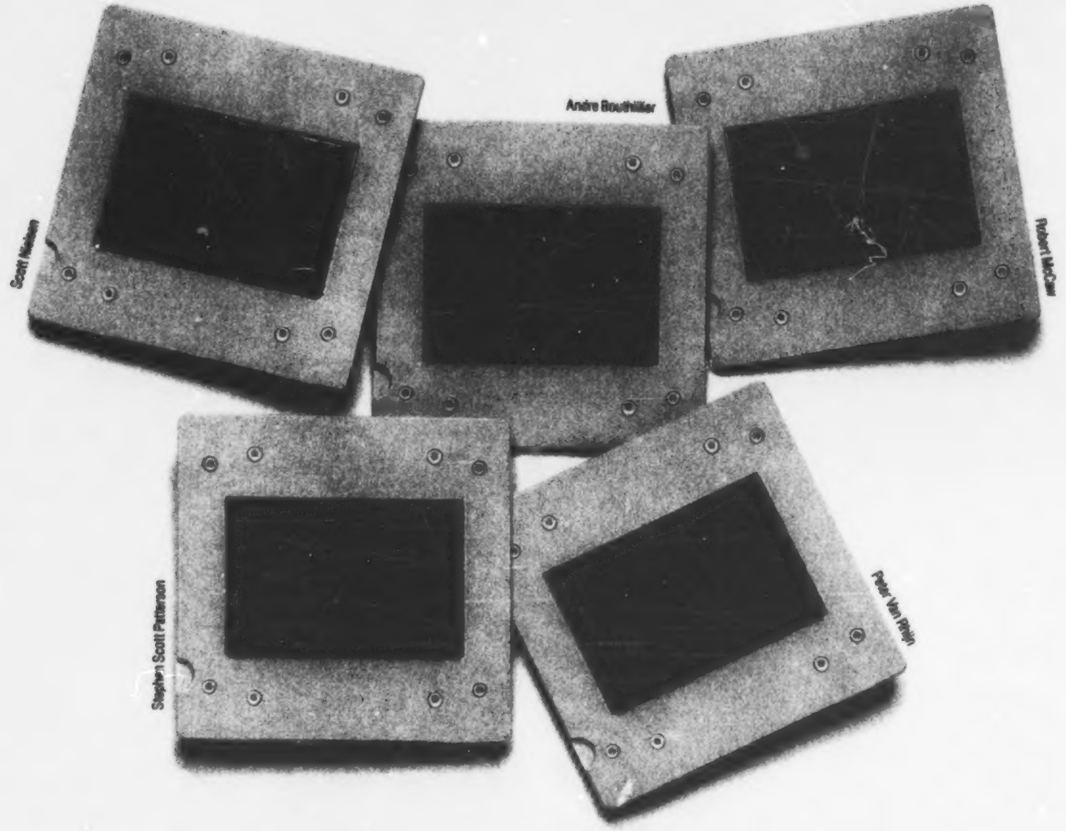
Harold was always ready to move from visual to verbal works and he produced dozens of columns and essays for newspapers, magazines and books. His critical essays are seminal to an understanding of contemporary art. Harold's exquisitely written, brilliantly reasoned preface for the book *Tom Thomson: The Silence and the Storm* is essential reading for anyone with a serious interest in Thomson and the Group of Seven.

Artist, author, scholar, Harold was a genius. He was also a great and generous friend. In my case, his professional respect and support advanced my career. His intellect affected how and what I think. His incandescent cameraderie lent wondrous lustre to many a long night's journey into day.

His death diminishes me.

1987

1971



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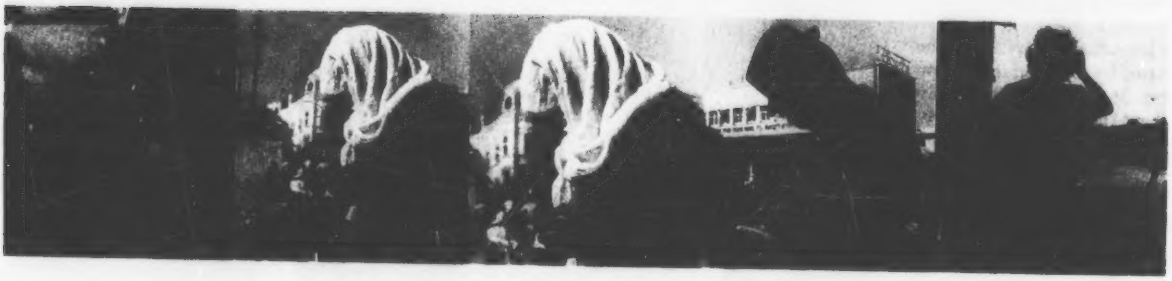
FOCUS

ON *ISAAC APPLEBAUM*



Cruelty of Stone 1990
Silver prints
70 x 15 in.
Courtesy Garnet Press

"I guess after the retrospective comes the introspective part of being an artist," jokes photo-installation artist Isaac Applebaum about the gestation of his next project. The Art Gallery of the Saidye Bronfman Centre in Montreal paid homage to Applebaum with a major retrospective of his work in May 1990, featuring five of his major photo-installation series: *Cruelty of Stone* (1990), *U.N.* (1988), *Move* (1985), *Man Makes Himself* (1985) and *Found Greek Posters* (1981-83). The catalogue for the exhibition will be published in March, with texts by Richard Rhodes and Andrea Kunard.

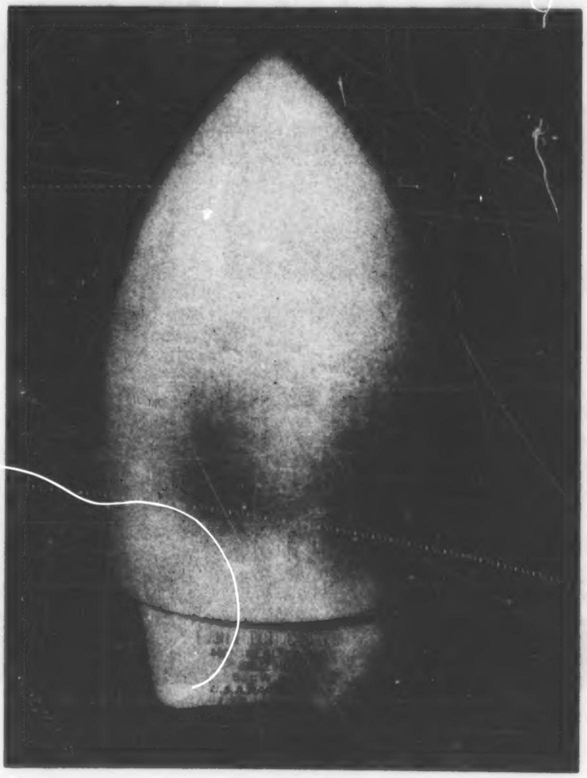
A seminal figure on the Canadian art scene, Applebaum is well known for editing *Impressions Magazine* for six years, from 1976 to '82. *Impressions* was one of a quad of Canadian magazines (*Image Nation*, *File* and *Impulse Magazine* being the others), all of which addressed the idea of photography as text as well as the photographic image as editorial content. After a few years, Applebaum abandoned the idea of the "museum within pages" and began installing his work in a variety of public spaces in Toronto including the Cameron Public House, Mercer Union and Garnet Press.

Applebaum's large, intimate black-and-white portraits are augmented by an unorthodox placing of the photographs within the gallery space — for instance, on the floor, as in *Man to Man* (1981). Applebaum also uses found images, such as those of the Greek lounge act entertainers that made up the content of *Found Greek Posters*. Applebaum's work tends to focus on portraying the character of the human condition as it is expressed by the mapping of a human face, whether it be photographs of the misbegotor of friends.

His most recent exhibition, *Cruelty of Stone*, which was exhibited at Garnet Press last spring as well as at the Saidye Bronfman Centre, represented a departure from his 10-year fascination with the human face. In *Cruelty of Stone*, Applebaum finds an expression of the human condition with, among other elements, photographs of the stones of the Western Wall in Jerusalem — ironic considering the fact that portrait photography is a form of immortalization, turning flesh into stone. At the Western Wall, stone is flesh; the repository for so many human hopes and dreams which represent a universal human plight.

Cruelty of Stone also contained photo-etchings on rabbit hide, black-and-white photographs of an uninhabited Palestinian village and four large slabs of stone from Jerusalem. For Applebaum, the stones are witnesses to the complex and painful history of the Jews and the Palestinians.
Donna Lypchuk

FOCUS ON *ALISON ROSSITER*



Iron 1980
Ektacolor
16 x 20 in.

Horse Portraits
Counselor 1990
30 x 30 in.

Horse Portraits
Huckleberry Finn 1990
30 x 30 in.

There is a deceptive kind of logic with which many of our possessions first present themselves to us. Not presentation as promotion but as packaging — the design logic of things. It's seldom transparent, but there's something about the way these things look that makes us want to have them, and it has very little to do with the way they function. It's something, rather, that may appeal to more primitive desires.

In 1980, while producing *Object Portraits*, a series of Ektacolor prints of strangely evocative domestic objects, Alison Rossiter became fascinated by their seductive powers. So much so that she has spent the ten years since trying to understand their force by examining the outward appearance of an extraordinary number of things. With a style that owes as much to photography's high-modern formalism as it does to commercial photography and "camp," Rossiter has documented both the banal and the exotic to make a catalogue of finely detailed, strikingly elegant color photographs of everything from thoroughbred horses to toasters and toys.

Rossiter's principal strategy has been to approximate the commercial product shot — the kinds of photographs one finds in home-shopping catalogues, straightforward images that anticipate an already otherwise solicited consumer desire. But where the product shot, while competent, is never exciting, Rossiter's images are provocative. This is what the artist calls the "twist factor" in her work. Often dated in their approach, out of context and/or out of sync with advertising campaigns, her objects always seem incongruous in their settings. Overly venerated, they are so strange and excessive that the design logic is revealed.

In the series *Bridal Satin*, *Pink Baby* and *Toys* (1983), Rossiter set female-engendered objects, such as a pink feather duster, a tiny pink lace pair of panties and a minute pink dustpan, against the ripe, signifying grounds of white satin, pink velveteen and blanket quilting. The bald parody of her juxtapositions reinforced the seemingly endless repetition of material forms and made clear the promising subtext of the manufacturers' claims: you'll never need to take off that snuggley pink pantsuit, you'll never sweat or strain — women's work is never labor, it's just a child's game.

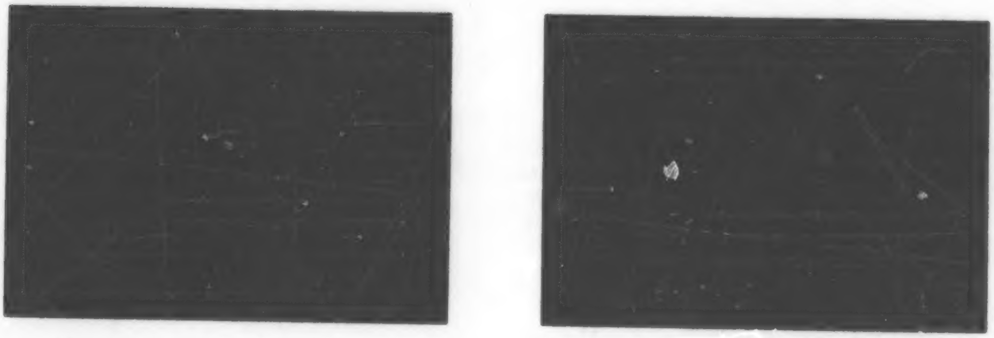
Laying tweezing tools, an eyelash curler and a manicure set against the sanitary ground of blue linen, *Beauty Aids* (1986) relied on the same set of devices to view the beauty ritual as a bizarre social prescription for self-inflicted pain. Rossiter followed with a more burlesque exposé of the sadomasochism latent in consumer desire. *Persuasive Objects* (1987) mated a gun butt, an ice pick and a straight razor on black leather with a heart-shaped candy box and a bouquet of red roses on red velvet pile.

The logistics of *Horse Portraits* (1990), Rossiter's most recent body of work which was exhibited at Art 45 in Montreal last September, have required the artist to take a slightly different tack. Profiling one of our culture's more extreme instances of commodity fetishism, the work allies the conventions of the Hollywood headshot and commemorative portrait painting to index the variety of equestrian types. But while Rossiter's format may have changed — the focus is softer and the natural light and background shift from picture to picture — it is nonetheless a set-up with a "twist factor" that works in much the same way as before. Rossiter's subjects and their treatment are still strangely out of sync.

However subtle the differences, Rossiter has found a surprising range of horse types. As she says, "You have your Jaguar sports models and you have your RVs." But despite their bestial prominance (the works are 30 in. by 30 in. in a ¾ approximation of the horses' actual size), the horses' subjectivity is elided by the portrait frame. If they are read for human rather than animal traits, the subjects' grooming, training, accoutrements and name disclose their class and manner. They, like all of Rossiter's subjects, are products — here, the products of human domination — living, breathing end-products of social status-seeking desire.

But for all of its satire, the work is not misanthropic. "What it does is find the success in certain passionate failures," as Susan Sontag has said of camp. "If it is cynical it is not a ruthless but a sweet cynicism." And it is this ambivalence that is the force behind Alison Rossiter's work.
Cheryl Simon

FOCUS ON *RITA McKEOUGH*



Photographs from *In bocca al lupo*/In the mouth of the wolf 1990
Photo: Rita McKeough

Given the recent centrality and power attributed to systems of representation in the construction of gender, subjectivity and culture as a whole, the significance of woman speaking for — and to — herself is crucial, if complex. In Rita McKeough's work, the female voice emerges with an intense and critical focus. Layered soundtracks of women speaking beside, between, on top of and to each other are integral to her installations. It is the qualities of the voice, however, those that exceed signification, that, reconstructed, become both material and texture in her work.

It is through the voice that we first accede to language, and it is through language that our social realities are often constructed. Rita McKeough's work pushes against the constraints of those realities, breaking the codes of silence and suppression by which women have been bound. Her work opens up potential spaces in us from which different and more varied ideas about language, gender, desire and subjectivity might emerge.

Rita McKeough's new work, not surprisingly, is an opera, *"In bocca al lupo"*/In the mouth of the wolf, an orchestral, performance/dance piece also utilizing slide and video projections — a "mutant rock opera," as she refers to it, that transgresses opera's traditional boundaries. It was performed at Mount Saint Vincent University Art Gallery, Halifax, on March 1. In it, the powerful, multiple voices of women's anger were unleashed. As the title warns, the voices speak to us (metaphorically) from the mouth of the wolf, from inside the female body. This is not, however, some simple realist reversal whereby the female victim becomes the female aggressor. Desire here is more complex. This wolf does not want to eat us; it wants instead to take us in its mouth, shake us and gently but firmly set us down again. This work, like Rita McKeough's most recent installations, asks us to listen, to allow ourselves to be touched and entered by the voice: "Listening to me/is a not listening to yourself/A Giving Over/Lay open your ear/Set it down/Wake it/Leave it Lie/Lie by its side/Listen" (*Embrace*, 1990).

Tremor (1989), exhibited at the Dunlop Art Gallery, Regina, positioned the public as witnesses to a fictive woman's coming to speech, bringing her pain to the level of language and thus relocating it outside her body. In *Embrace* (1990; the Art Gallery of Windsor), the audience was spoken to directly as if implicated in the woman's pain and anger and asked to share it, to embrace it.

"In bocca al lupo"/In the mouth of the wolf locates us *inside* the female body. How do we then listen? To what? To whom? With our bodies, I think. To voices that previously were located on the fringes of our consciousness. Waiting. Circling. But finally speaking women's anger. Our desire. Our laughter. The outlawed voices that are powerful and beautiful and threatening. Voices which are particularly appropriate to this historical moment.

The installation of *"In bocca al lupo"*/In the mouth of the wolf will continue through March 24 at the Mount Saint Vincent University Art Gallery. It will also be performed in Montreal in September, sponsored by Galerie La Centrale, and in Toronto in December. *Beth Gibson*

FOCUS ON *MARIANNA SCHMIDT*

A prize-winning artist who exhibited both prints and sculpture internationally during the 1960s and early '70s, Marianna Schmidt has seen her critical standing somewhat obscured during the past two decades. (In part, she has been an agent of this obscurity, removing herself from mainstream art politics and refusing, on more than one occasion, invitations to exhibit her work.) She has never, however, relinquished her intense and solitary commitment to art, but has produced a large body of drawings and paintings on paper and canvas that manifest an almost shamanic sense of vocation.

Schmidt's earliest etchings (likened by critics to the work of Jean Dubuffet) were populated by hordes of agitated and distorted little figures who seemed to congregate — even to couple — without really connecting. She then developed an apparently antithetical series of hard-edge geometric pieces in two and three dimensions. From that period, the grid has oddly persisted as a motif, even into her return to figuration in the 1980s. For Schmidt, the grid seems to function as a way of resolving and consolidating negative space.

Although she evolves her images in an unpremeditated way, using automatic drawing techniques, Schmidt consciously dismantles and rearranges her sketches' component parts, reducing them to flat organic shapes — like puzzle pieces — then negotiating their relationships to each other through form, texture and beautifully muted color. Her original graphic impulse is evident, though, in the black outlines around each color component. What emerges out of this process is a kind of biomorphic surrealism: Schmidt's highly stylized, organic forms assemble themselves into enigmatic figures or scenes.

A mood of isolation pervades many of these scenes. Schmidt, who emigrated from Hungary to Canada more than 30 years ago, has never really felt herself at home here, and her sense of cultural dislocation informs even the most whimsical of her images. In the paintings and drawings that were transitional between the neo-expressionist and neo-surrealist series, figures floated in ambiguous space. Now they occupy empty, alien landscapes, somewhere between the beach and the moon. Fragments of language attach themselves to the dream scenario as individual characters, words or clusters of unidentifiable calligraphics. These bits of language function not simply as formal or decorative devices but as markers, again, of displacement — language exiled from meaning. (Occasionally human beings find company in strange little biomorphs, creatures that seem to be part pet, part animal familiar. Guides, perhaps, through a dangerous realm.)

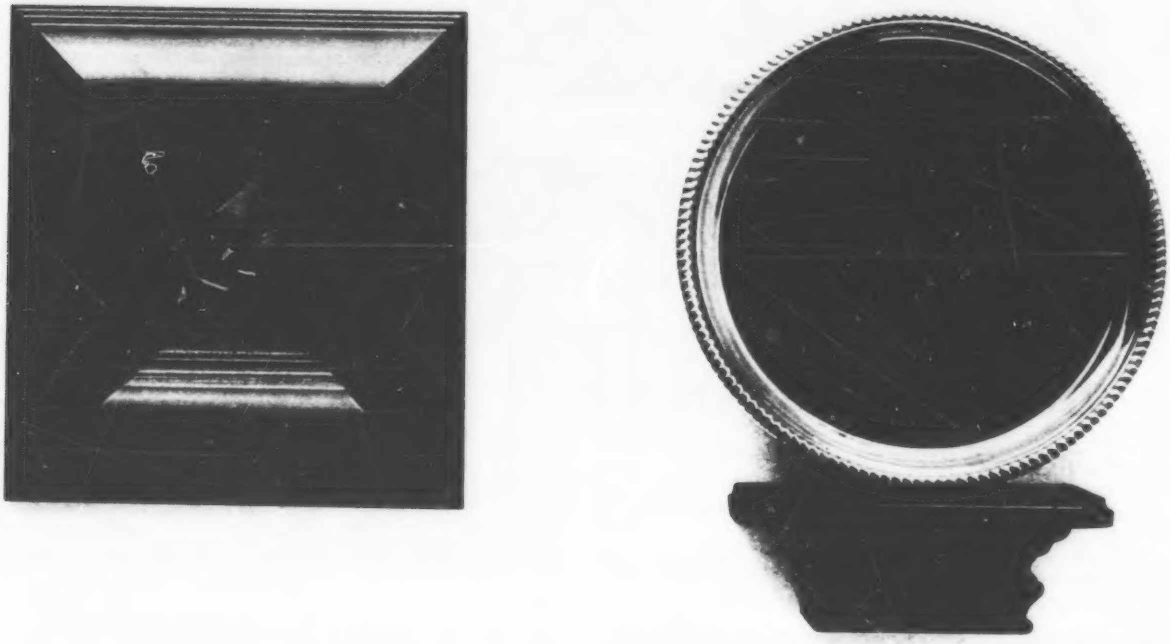
Schmidt deplores the tendency of her automatic drawings to realize themselves as human representations and wishes that she could rid her work of any figurative references — "as Kandinsky did." It seems a pity, though, to strive toward the purely abstract engineering of formal elements when the eccentric humanity invested in Schmidt's drawings is what gives them their special force — their sardonic charm and whimsical brutality.

A small exhibition of Marianna Schmidt's early prints and recent drawings will be held at the Vancouver Art Gallery from March 29 to May 20.
Robin Laurence

Figure 1990
Watercolor, gouache and acrylic on Arches paper
11.6 x 9 in.
Photo: Trevor Mills

FOCUS

ON *SUSAN SCHELLE*



Collect 1990
Wood, photograph, gold leaf,
silver tray with text
17 x 30 x 4 in.
Photo: Peter MacCallum
Courtesy: Cold City Gallery

Shortly after graduating from Sheridan College in the mid-'70s, Susan Schelle produced a series of small Plexiglas boxes. These tiny "landscapes" of Ontario's northern lake district have an unusual stillness, almost an airless quality that continues to permeate her art. Her depiction of living organisms makes them into museum artifacts, frozen in time. A decade after the boxed landscapes, for example, Schelle's site-specific *Arbour* (1986), carved out of battleship-green linoleum to which are attached linoleum branches with gold-covered leaves, was installed in the Ottawa Court House and Land Registry Office. Her Toronto SkyDome fountain project, *Salmon Run*, includes 59 bronze fish swimming upstream toward the grass patterns on a sand-blasted granite wall.

As in *A woman of few words*, a modest yet poignant book self-published by Schelle in 1985, her gallery installations of sculpture, black-and-white photos and text are understated explorations of memory and sanctity of place. Functioning as visual metaphors, her objects are derived from both personal and public experience. In her solo exhibition at Cold City Gallery last year, there was a copy of an old Queen Anne curio table. The table would normally contain a treasured memento in its glass cabinet, but instead, Schelle displayed a piece of silk with the words "Privileged Skin" handwoven into the fabric. *Collect* incorporated two parts. An ornate gold-leaf frame encapsulated a tiny black-and-white photograph culled from a 1920s *National Geographic* magazine. Close examination revealed a withered old woman wearing the traditional large white Flemish headdress and slicing a loaf of bread. To one side of the frame was a mahogany shelf holding a glistening silver tray with "Collect" engraved in script on it. Echoes of Vermeer and Van Der Weyden have appeared before in Schelle's analysis of privilege and status. Her intimate and finely perfected ironies are reinforced by the grace and elegance of her presentation.

Salmon Run opens officially in June. Schelle will be showing a new installation, *Solitaire*, at Toronto's Cold City Gallery in the fall. She is currently working on *Passage*, a large permanent installation for the new science complex at York University, to be completed in 1993. *Jane Perdue*

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Collection of Jane Corkin Gallery, Toronto.

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CORRECTIONS

In its Summer 1990 issue, *Canadian Art* inadvertently omitted the credit for illustrations used on the cover, the title/contents page and the article on page 70. These illustrations describe architectural work performed for the artists Jeff Wall and Dan Graham by the Atkinson Iconography Studio: Dwight Thomas Atkinson. We regret the omission.

In the Winter 1990 issue, *Light Industrial* 1986 by Eldon Garnet was printed upside down. We regret the error.

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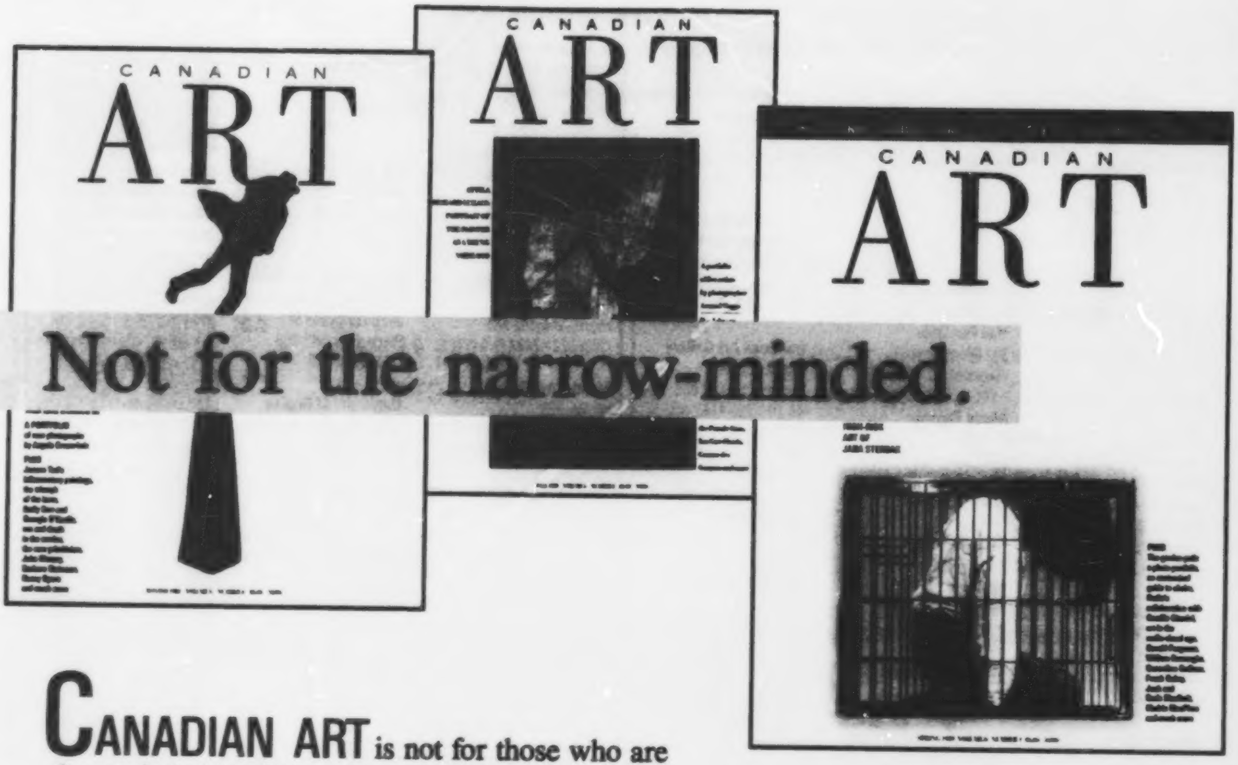

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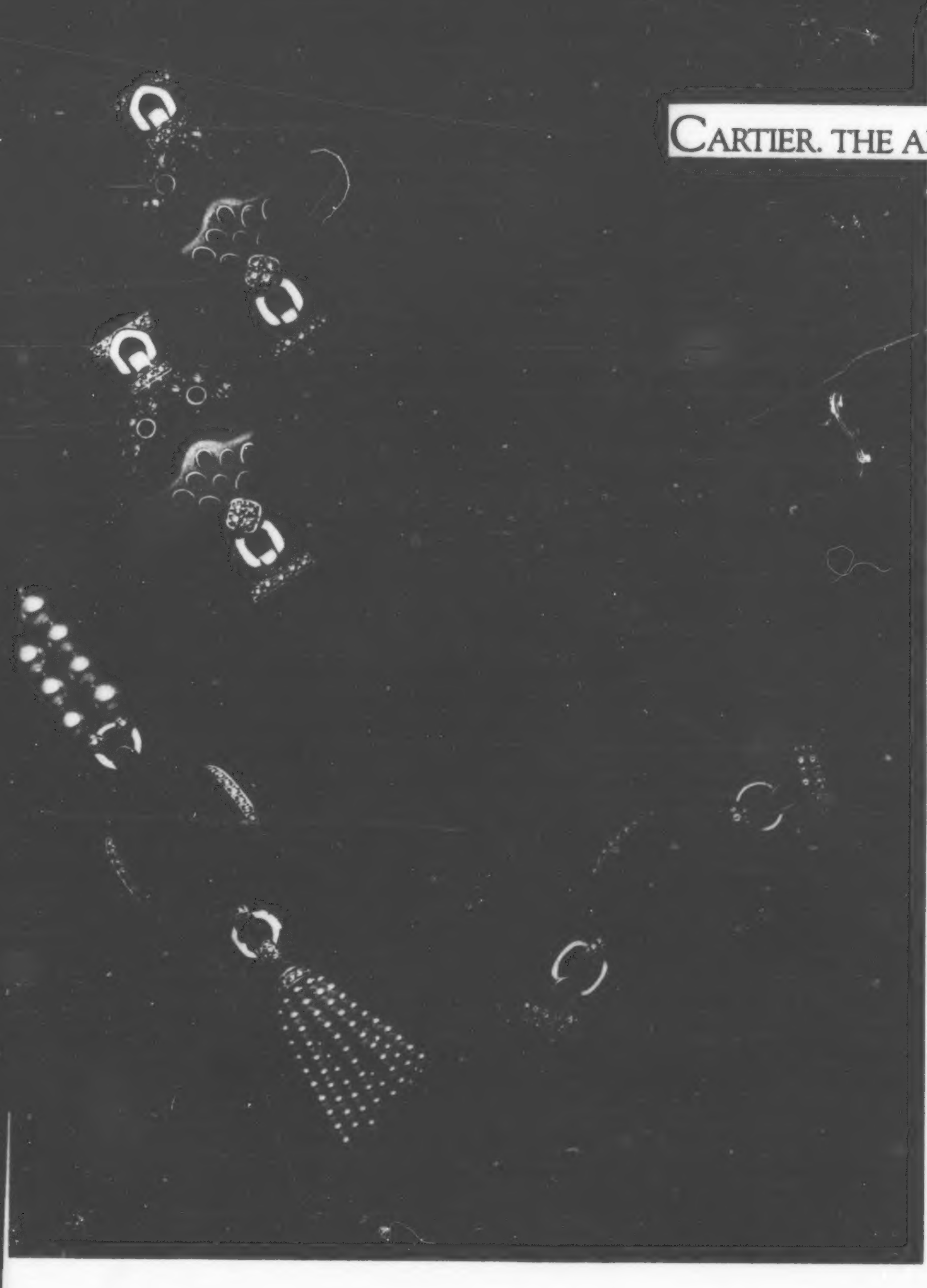

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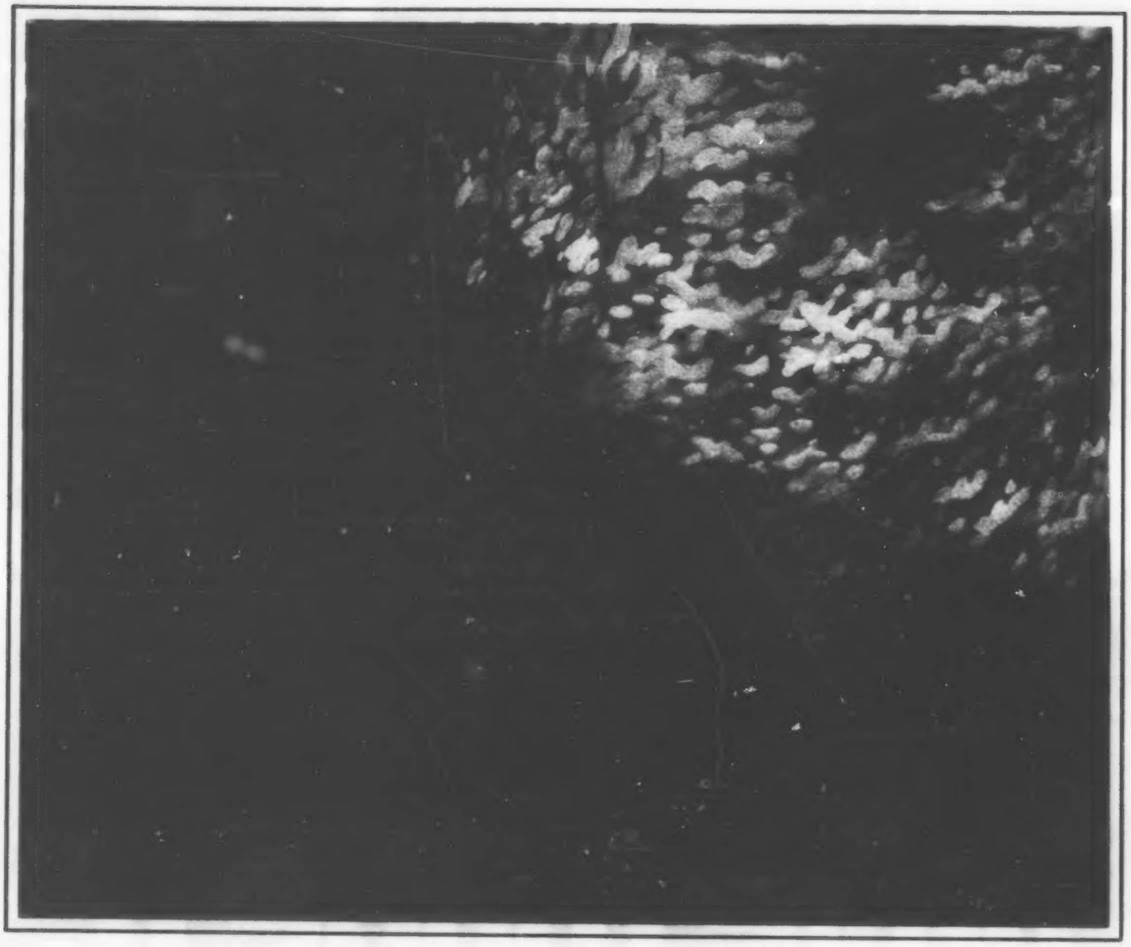

Michel LeRoux
Introduction
Oil on canvas, 30" x 36"

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CANADIAN ART

Lawren P. Harris
Tank Advance, Italy 1944
Oil on linen, 30 x 40 in.
Photo: Bill Kent
Collection: Canadian War Museum

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CANADIAN
ART

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Cover:
Lawren P. Harris
Tank Advance, Italy (detail) 1944

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Lisa Naftolin/Harris.Bhandari for **Individualités: 14 Contemporary Artists from France**
Published by the Art Gallery of Ontario, Toronto

EDITORIAL

War has been too much on everyone's minds lately. The sad but unfortunate fact is that despite the end of the Gulf War, war itself continues to plague the world. Our cover story in this issue, by Gary Michael Dault, looks at war and representation — the ways in which Canadian artists have dealt with the subject of war and the ways in which they will likely deal with the issue in the future.

Our feature story on Ron Benner, by Cheryl Simon, is particularly pertinent here. Benner's work has consistently been concerned not only with, as Benner put it, "ways of thinking that converge and impinge upon other people's ways and cause damage" but also with the inevitable disruption and pain caused by cultural oppression.

Elsewhere in this issue we have an interview with Glenn D. Lowry, new director of the Art Gallery of Ontario. This is the first of what we hope will be a regular ingredient in the magazine, allowing the diverse voices in the visual arts in Canada to be heard on their own terms.

The interview was conducted by Lisa Rochon, who will begin a regular back-page column for us in the fall. The first column, however, was written by Sarah Milroy. This apparent anomaly was dictated by our desire to document and analyze the sometimes ridiculous, sometimes disturbing protests that surrounded the exhibition of Jana Sterbak's work *Vanitas: Flesh Dress for an Albino Anorectic* at the National Gallery.

Another new addition to the magazine is our up-front section, intended to highlight and celebrate a small portion of the best work and the most interesting people in all areas of the visual arts in Canada.

And lastly, I'm happy to report that *Canadian Art* — and specifically James Ireland Design — won a gold medal at the National Magazine Awards for best overall design of our issue (Winter, 1990) devoted to the environment.

JOCELYN LAURENCE
EDITOR

BEST BETS IN NB THE VISUAL ARTS

EXHIBITION

Design 1935-1965: What Modern Was, an exhibition of the prime-time design collection, international in scope, assembled by the Musée des Arts décoratifs de Montréal, went on show at the IBM Gallery of Science and Art in New York in February, the lift-off of a North American tour. On view were 250 objects from The Liliane and David M. Stewart Collection, the museum's pride and purpose, encompassing furniture, lighting, glass, ceramics, posters, silver, textiles and jewellery. Anyone who has bought the story that modern equals cool, bare and hard-hearted had better think again. The show is all curves and charm. The emphasis is on soft and supple, to the near exclusion of mean and metallic. No distinction is made among crafts, industrial design and the decorative arts, an approach that restores the complexity of an era often misconstrued as a sanctimonious one-liner. *What Modern Was* won't hit Canada until deep in 1992. Montreal and Hull are the only scheduled stops.

Adele Freedman

Eero Saarinen Armchair: Pedestal c. 1955

Photo: Giles Rivest

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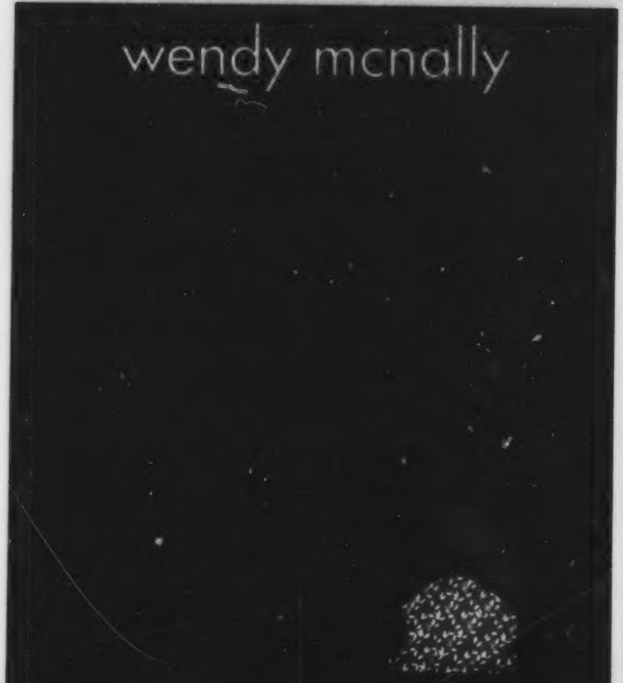

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DESIGNER-ARTIST

With an allergy to exclusivity in the arts and a downright aversion to specialization, Kenny Baird represents a new breed of young designer-artists. Difficult to define accurately, he is more interested in excellence of expression than means of media, and practices a most drastic form of mixed-media art. Eschewing a game plan, Baird only engages in projects that excite him. Examples of his work,range from club interiors (Area in New York, for instance) to costumes (*Pee Wee's Playhouse* in the late '80s) to magazines (*File* and *Art Metropole*). Perhaps his racial heritage (Cree blended with mixed European) created a paradigm for the collisions of fine art, design, installation, architecture and theatre in his work. A frequent collaborator with fellow artist and sister Rebecca Baird — most recently in the *Thirst* show at Toronto's Garnet Press Gallery — he choreographs these collisions with the finesse of a film director. The line between their concept and execution is seamless: art as miniature set creations that harken back to his origins both culturally and in the design culture itself. The common denominator: risk. Baird's next risk: time off in Europe to study traditional oil painting.

Donald Brackett

Photo: Rose Kallal

BEST BETS IN NB THE VISUAL ARTS

Old Master Drawings from The Woodner Collection

Giovanni Domenico Tiepolo (1727–1804), *Christ appointing the Seventy Disciples (Luke 10:1-2),* signed *Dom° Tiepolo F,* black chalk, pen and brown ink, brown and grey wash, 17⅞ x 13¾ in. (45.5 x 35 cm.). Estimate: £30,000–50,000

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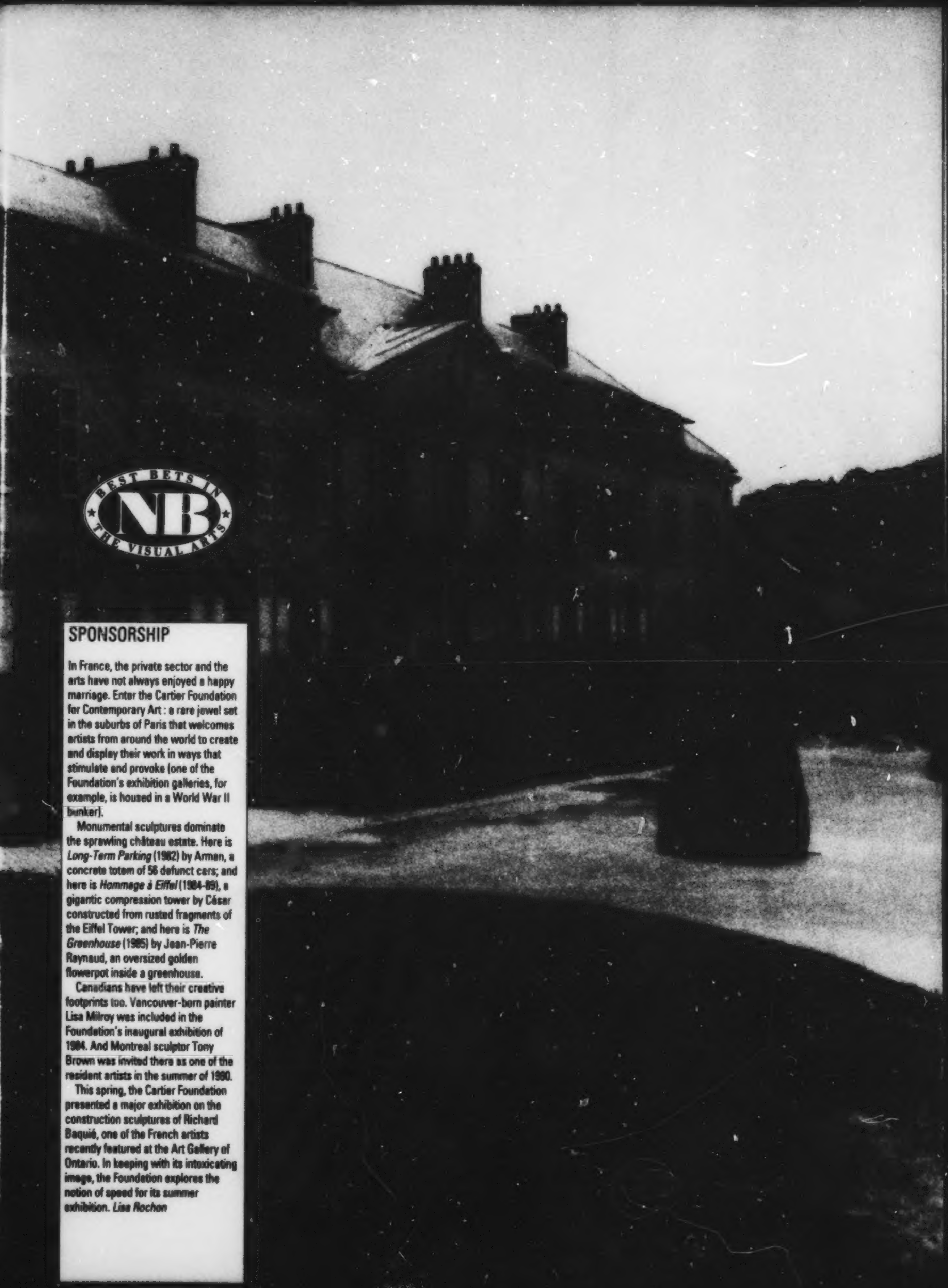

BEST BETS IN NB THE VISUAL ARTS

SPONSORSHIP

In France, the private sector and the arts have not always enjoyed a happy marriage. Enter the Cartier Foundation for Contemporary Art : a rare jewel set in the suburbs of Paris that welcomes artists from around the world to create and display their work in ways that stimulate and provoke (one of the Foundation's exhibition galleries, for example, is housed in a World War II bunker).

Monumental sculptures dominate the sprawling château estate. Here is *Long-Term Parking* (1982) by Arman, a concrete totem of 56 defunct cars; and here is *Hommage à Eiffel* (1984-89), a gigantic compression tower by César constructed from rusted fragments of the Eiffel Tower; and here is *The Greenhouse* (1985) by Jean-Pierre Raynaud, an oversized golden flowerpot inside a greenhouse.

Canadians have left their creative footprints too. Vancouver-born painter Lisa Milroy was included in the Foundation's inaugural exhibition of 1984. And Montreal sculptor Tony Brown was invited there as one of the resident artists in the summer of 1990.

This spring, the Cartier Foundation presented a major exhibition on the construction sculptures of Richard Baquié, one of the French artists recently featured at the Art Gallery of Ontario. In keeping with its intoxicating image, the Foundation explores the notion of speed for its summer exhibition. *Lisa Rochon*

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PETRO-CANADA

PHOTOGRAPHY

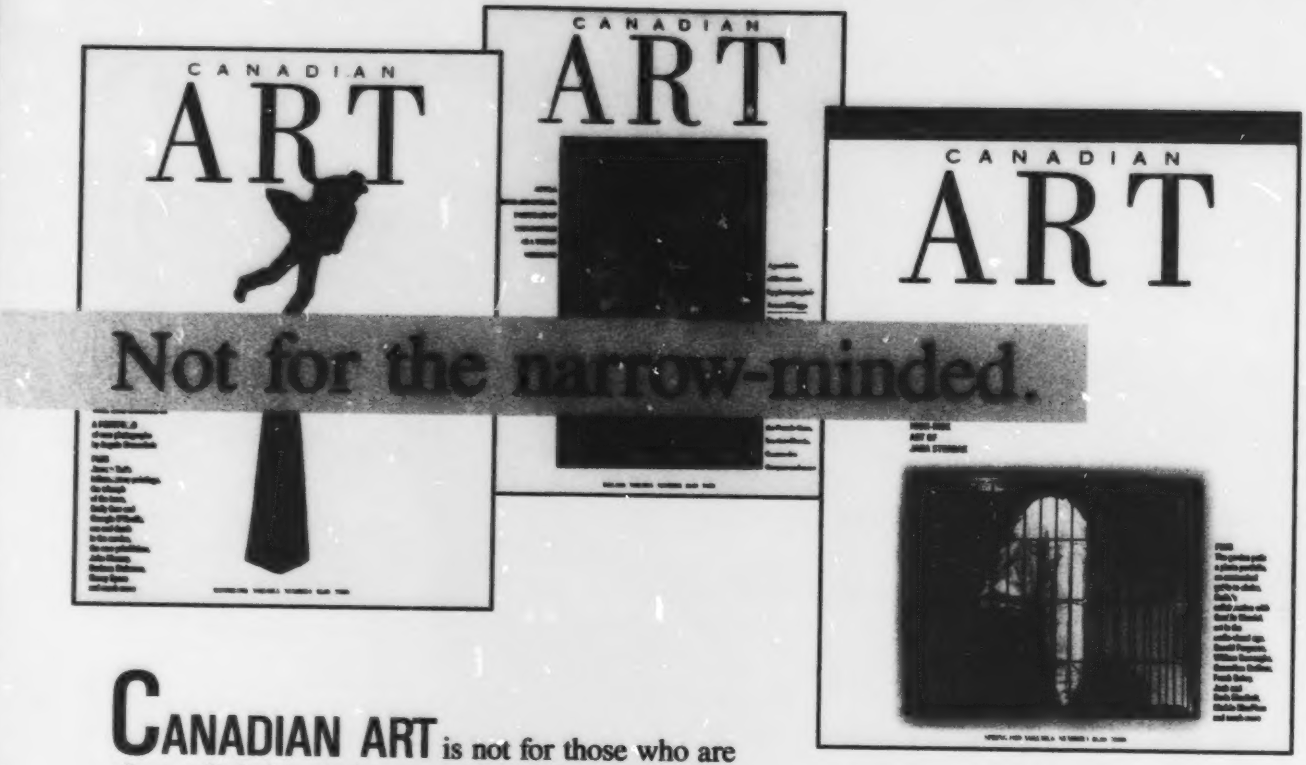
Among books of contemporary photography, Geoffrey James' *The Italian Garden*, published this May by Harry N. Abrams in New York, seems destined to become an immediate classic.

Its design is an elegant economy in which James' silver panoramas of Renaissance and Baroque gardens and architecture writer Robert Harbison's essay on the Italian garden's quintessential character run like parallel paths, each taking a highly personal outlook on the book's theme. Harbison's lively consideration of architectural complexities and contradictions affords the reader ways to appreciate James' photographs in relation to their subject, as when the photographer articulates the architect's invention of multiple points of view.

Above all, this is a supremely visual book. Each of the 93 photographs, reproduced to size in exquisite duotones, grants the viewer James' own standing place from which to enter an extraordinary view. It's as though his work with a 1920 Kodak Panoramic camera over the past 14 years had been building toward this cul-mination point — a book alive with the flow of time and light and the amplitude of a wanderer's ex-perience within the enticing unfolding of cultivated architectural space.

Moreover, James' focus in Italy has not only been on formal gardens. *La Campagna Romana*, a smaller and even more personal book of 18 photographs, was also published this spring in bilingual softcover and deluxe editions by Editions Galerie René Blouin in Montreal. *Nancy Tousley*

Geoffrey James *La Ragnaia* 1981
Courtesy: Harry N. Abrams, Inc., New York



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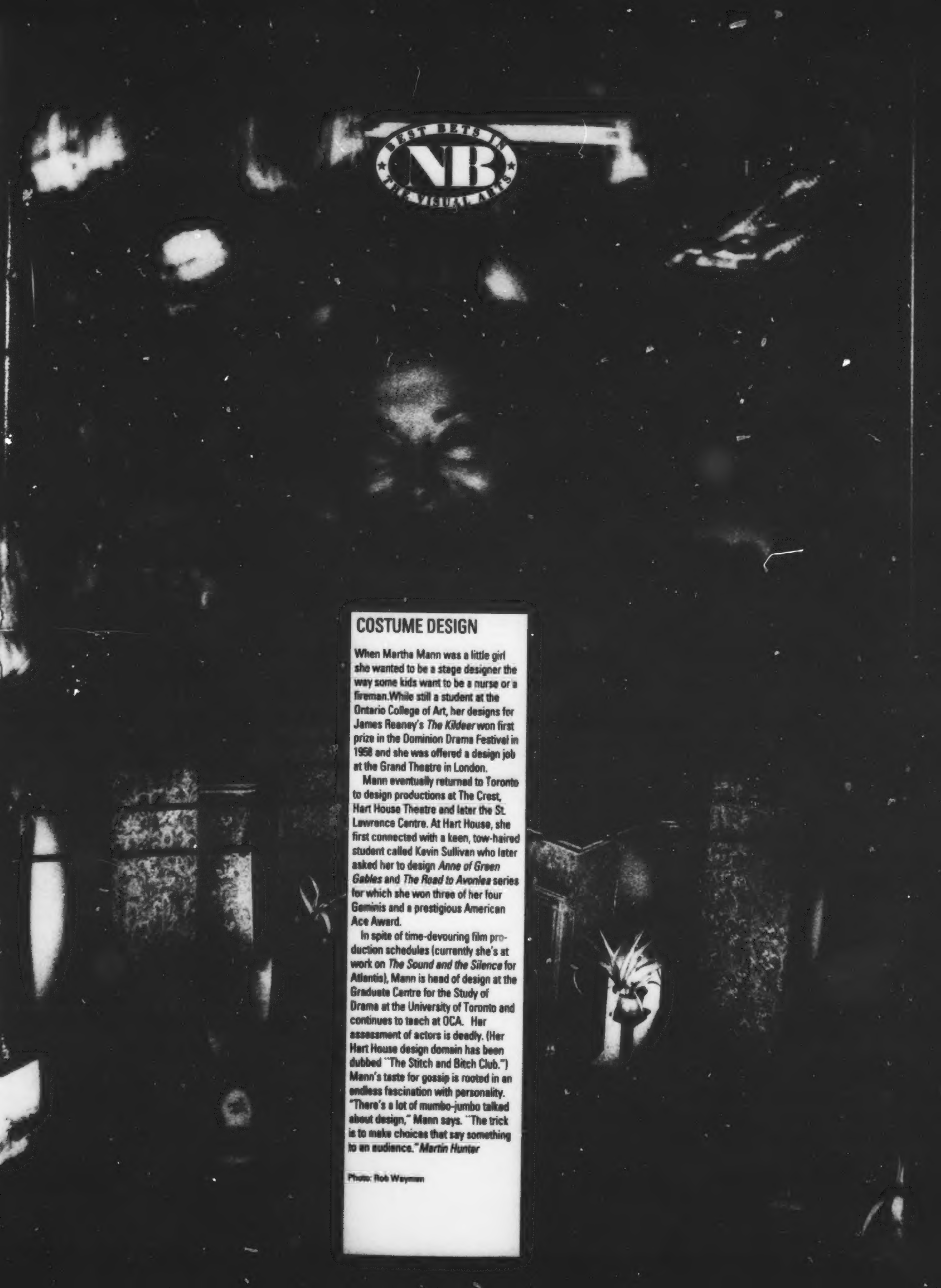


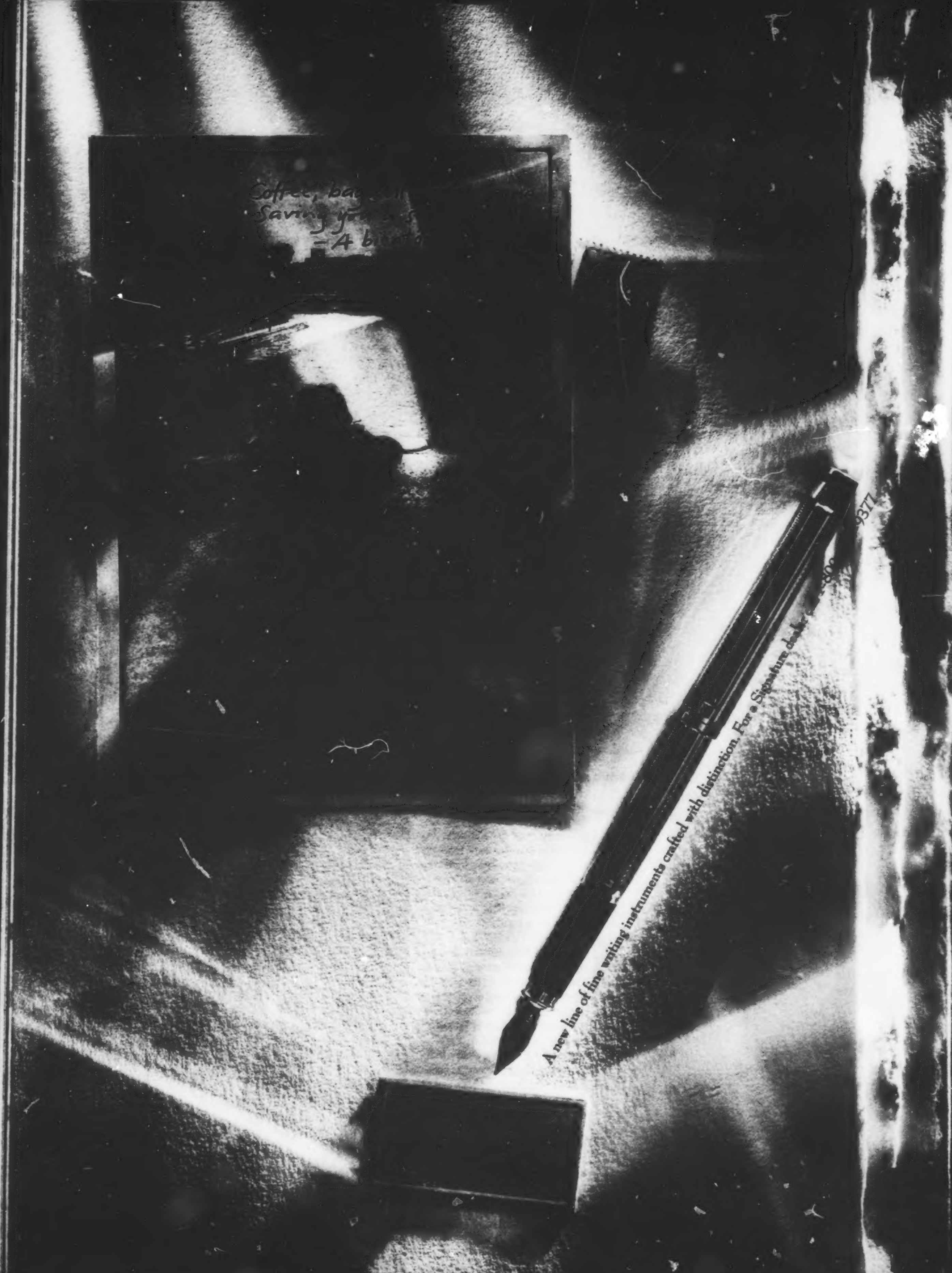
COSTUME DESIGN

When Martha Mann was a little girl she wanted to be a stage designer the way some kids want to be a nurse or a fireman.While still a student at the Ontario College of Art, her designs for James Reaney's *The Kildeer* won first prize in the Dominion Drama Festival in 1958 and she was offered a design job at the Grand Theatre in London.

Mann eventually returned to Toronto to design productions at The Crest, Hart House Theatre and later the St. Lawrence Centre. At Hart House, she first connected with a keen, tow-haired student called Kevin Sullivan who later asked her to design *Anne of Green Gables* and *The Road to Avonlea* series for which she won three of her four Geminis and a prestigious American Ace Award.

In spite of time-devouring film production schedules (currently she's at work on *The Sound and the Silence* for Atlantis), Mann is head of design at the Graduate Centre for the Study of Drama at the University of Toronto and continues to teach at OCA. Her assessment of actors is deadly. (Her Hart House design domain has been dubbed “The Stitch and Bitch Club.”) Mann's taste for gossip is rooted in an endless fascination with personality. “There's a lot of mumbo-jumbo talked about design,” Mann says. “The trick is to make choices that say something to an audience.” *Martin Hunter*

Photo: Rob Wayman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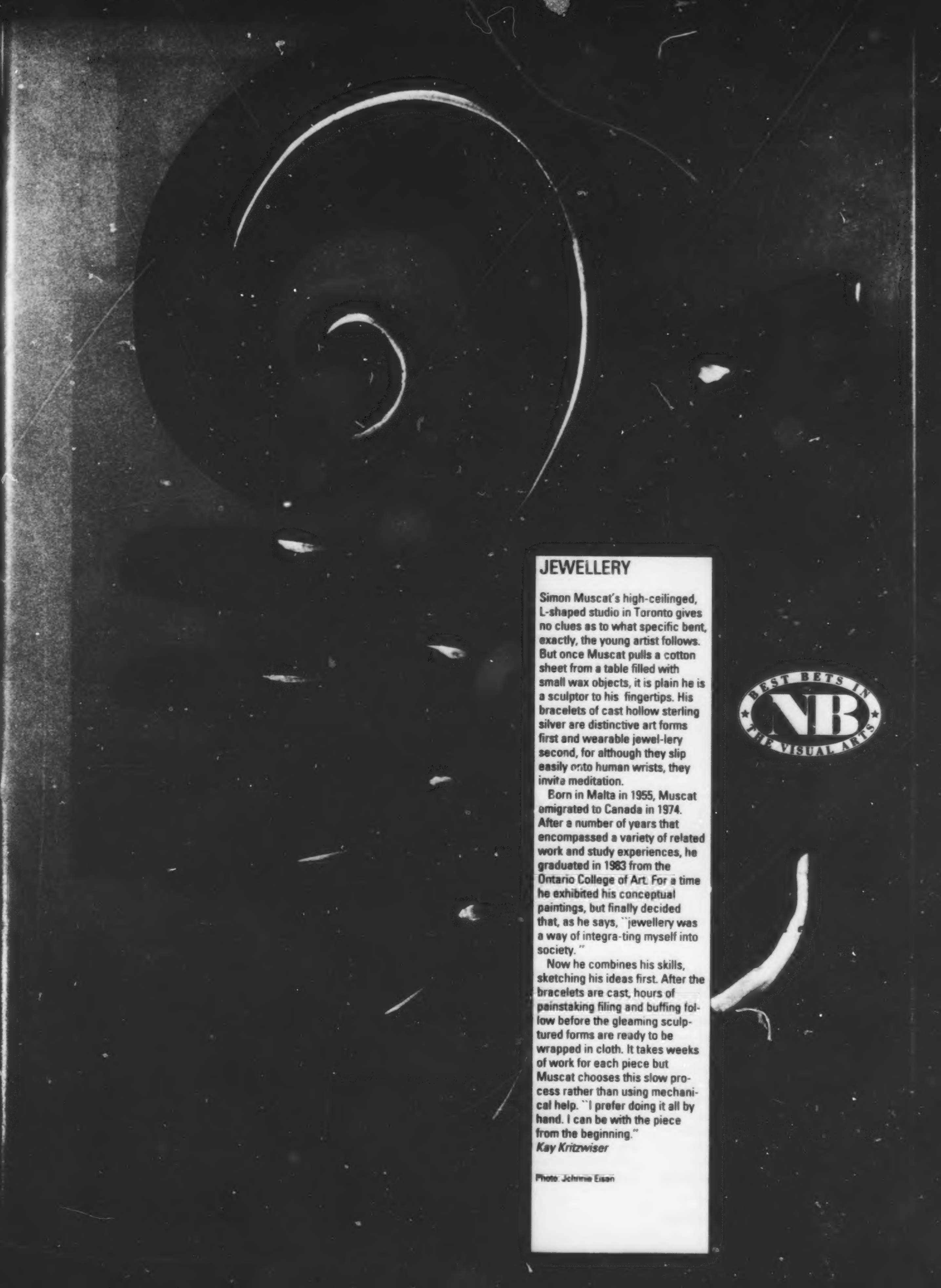

JEWELLERY

Simon Muscat's high-ceilinged, L-shaped studio in Toronto gives no clues as to what specific bent, exactly, the young artist follows. But once Muscat pulls a cotton sheet from a table filled with small wax objects, it is plain he is a sculptor to his fingertips. His bracelets of cast hollow sterling silver are distinctive art forms first and wearable jewel-lery second, for although they slip easily onto human wrists, they invite meditation.

Born in Malta in 1955, Muscat emigrated to Canada in 1974. After a number of years that encompassed a variety of related work and study experiences, he graduated in 1983 from the Ontario College of Art. For a time he exhibited his conceptual paintings, but finally decided that, as he says, ``jewellery was a way of integra-ting myself into society.''

Now he combines his skills, sketching his ideas first. After the bracelets are cast, hours of painstaking filing and buffing follow before the gleaming sculptured forms are ready to be wrapped in cloth. It takes weeks of work for each piece but Muscat chooses this slow process rather than using mechanical help. ``I prefer doing it all by hand. I can be with the piece from the beginning.''

Kay Kritzwiser

Photo: Johnnie Eisen

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Fast

A CROSS-
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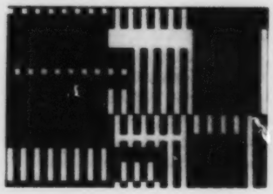

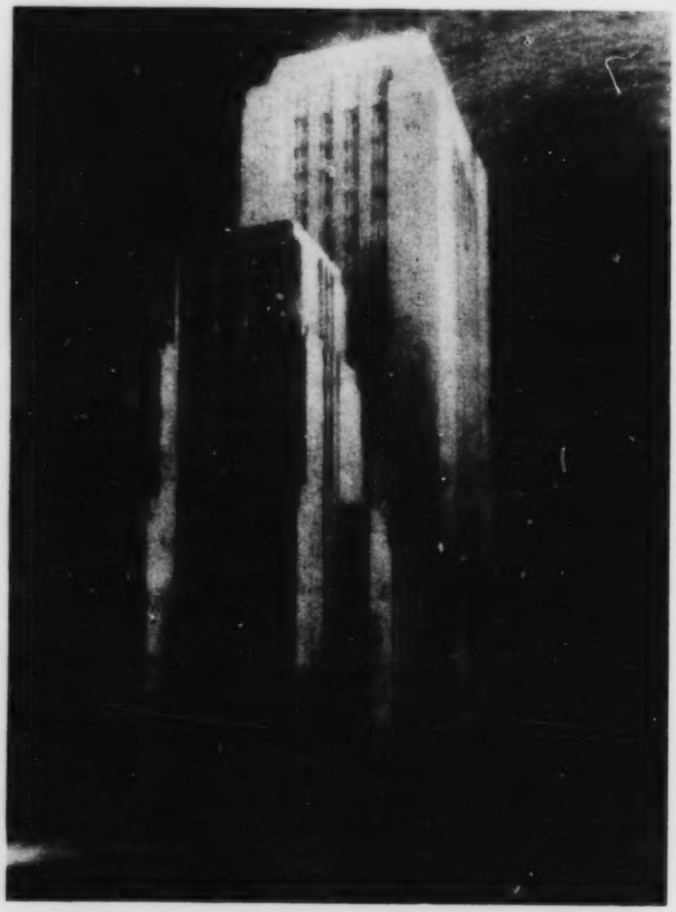

On June 4, 1989, Chinese students united in the fight for democracy were killed in the tragic Tiananmen Square massacre. Of those who survived, many have been sentenced to years in prison. To commemorate this struggle for democracy, Montrealer Dr. Pei-Yuan Han organized, with financing from the Canada-China Foundation and the Vancouver Society in Support of Democratic Movement, the contemporary art exhibit *Goya to Beijing*. It opened in Montreal last year and is now at the Vancouver Art Gallery until July 21. Inspired by Goya's "politically responsive spirit," says the catalogue, the exhibition's theme celebrates "the yearning for freedom — freedom from oppression — the freedom to express oneself unrestrained by political force." Dominique Blain, Betty Goodwin, Jenny Holzer, Ken Lum, Nam June Paik, Nancy Spero, Jana Sterbak and Krzysztof Wodiczko are among the 22 artists represented in the show. Two artists are identified only as X.Y.Z. and C.K.C. to protect family members still in China, but Gu Xiong, now living in Vancouver with his wife and daughter, has been added to the show this year, as has Henry Tsang. The organizers hope that *Goya to Beijing* will tour internationally. They also hope, despite the current political climate in China, that the exhibition will make its final stop in Beijing, where the organizers would like to give the show in its entirety to the Chinese people as a memorial. *Kitty Scott*

From June 20 to Nov. 10 the Montreal Museum of Fine Arts presents *The 1920s: Age of the Metropolis*, a voyage in time to the Paris, New York and Berlin of that decade. Gigantic and ambitious, the show is a collection of more than 700 pieces: paintings, works on paper, sculpture, architectural drawings, city plans, models, furniture, decorative objects, photographs, posters, even a Bugatti Royale. The museum entrusted the responsibility of organizing the largest show in its history to Jean Clair, director of the Musée Picasso in Paris and expert on this period. "It's a sort of composite of the artistic activity of the three cities where modernity was *mise en oeuvre*," says Clair. The work was chosen by a seven-member committee of experts from France, the United States, England and

For

Photographer unknown
Edward H. Thompson
with native "guide,"
Yucatan, Mexico c.1890
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Left:
Hugh Ferriss
To-morrow with Lehigh Cement 1925
Charcoal on paper,
32 x 24 in.
Collection: Avery Architectural
and Fine Arts Library,
Columbia University

Far left above:
Solomon Tellingater
Untitled (Automobile) 1920
Collage,
8 x 10 in.
Collection: Galerie Gmurzynska

Far left below:
Josef Albers
Upward 1926
Sandblasted flashed glass,
blue, black and white,
17 x 12 in.
Collection: The Josef Albers
Foundation Collection
All courtesy Musée des
beaux-arts de Montréal

Canada. By virtue of its broadly based mandate, *Age of the Metropolis* places itself at the crossroads of art history, urban history and social history.
René Viau

Photography and modern anthropology have shared a close relationship since their formative stages during the mid-19th-century era of industrialization and colonial empire building. The photograph was one of the anthropologists' primary recording and analytic tools, and it's no surprise that now, given current photographic theory and the past 25 years of self-searching, anthropologists are examining how photography has affected and changed their perceptions of their subjects from the beginning. This interrelationship is the focus of *From Site to Sight: Anthropology, Photography and the Power of Imagery*, a travelling exhibition of some 125 photographs selected from the more than half a million images in the Photographic Archives of the Peabody Museum of Archaeology and Ethnology at Harvard University. The show ranges from a rare, stark 1850 daguerreotype of Renty, an African-born South Carolina slave, to a composite image by three members of the Native Indian/Inuit Photographers Association in Ontario. The exhibition appears at Regina's Dunlop Gallery July 6 to Aug. 11, and at Calgary's Glenbow Museum Aug. 24 to Oct. 20.
Nancy Tousley

Modus Operandi, an exhibition of photographic work by Claude-Philippe Benoit, Stan Denniston and Angela Grauerholz, organized by Sasha Korper for the Olga Korper Gallery (July 6 to Aug. 21), promises to offer a thoughtful alternative to the typical house-cleaning summer fare of gallery shows. Investigating the ways in which perceptual processes and knowledge work — in relation to each other and in relation to the photograph as a mnemonic device — the common modus operandi here is to presume that the world pictured is not necessarily the world perceived. Drawing allegories of

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Frances Robson
Dancer from Sulukule district, Istanbul, Turkey 1989
Canon color copy
11 x 14 in.
Courtesy: Mendel Art Gallery

epistemological and ecological causality, Benoit's three, large-scale diptychs pair mossy forest scenes in tenuous formal symmetry to musty industrial environments. Denniston's work juxtaposes text "memory" with photographic "fact." The otherwise benign natural world pictured in his work *The Natural World* (1988), for example, takes on a more malignant significance when we know that Denniston is remembering reading about a hidden military base in the wilds of Colorado. Grauerholz's works are large, looming and even more disturbingly vague than Denniston's "memory." The subjects of her portraits, while nominally distinguished, all appear strangely the same. As unspecific as each photograph (necessarily) is, we must rely on other means, prior means, with which to understand. Grauerholz's subjects, then, become mere projections of our own memories and insinuate that knowledge may be constituted in kind. *Cheryl Simon*

Envious of the place Oriental dance occupies in Middle Eastern culture, Saskatoon photographer Frances Robson spent two summers travelling, dancing and photographing through Greece, Egypt and Turkey. The resulting images move beyond her previous work, in which she documented women's social groups in Saskatchewan communities, to explore issues of women's sexual power and exploitation, Western exoticization of the East and her reaction to another culture. In an exhibition made up of three sections, Robson acknowledges different viewpoints of the problematic subject of belly dancing. Through black and white images, she documents dancers in Saskatoon and the Middle East, conveying the physical excitement and movement of dance in a series of black and white and hand-colored photo-murals. Color Xerox constructions made up of self-portraits, portraits of her guides in the countries she visited and letters she received from them address her subjective response to her experiences. The work, curated by Bruce Grenville, will be on display from June 7 to July 21 at the Mendel Art Gallery in Saskatoon. *Julian Mills* t

Lucas Cranach
Portrait of a Lady 16th century
Oil on panel
30 x 22.2 in.
Collection: Winnipeg Art Gallery

No intellectual leave-taking in Vancouver this summer — at least not in the realm of public art. The city's Contemporary Art Gallery has organized a multimedia exhibition, *Public Domain,* to coincide with a three-week workshop at the downtown campus of Simon Fraser University and a series of lectures sponsored by the Vancouver Art Gallery. All three throw open a city-wide discussion on notions of what is public art, analyzing attitudes around space, form, media, technology, funding, location, gender and ethnicity. Bill Jeffries, co-curator (with Barbara Miller) of *Public Domain,* sees the exhibition as a way of exorcizing the demon of wrong-thinking about public art galleries themselves, that galleries are somehow not public spaces. Posing questions about the "secondhand" nature of public art in public galleries, *Public Domain* comprises works that are both original and indexical. The show features a new window installation by Vancouver conceptual artist Anne Ramsden; an analysis by Sara Diamond that incorporates video and slides to reexamine her earlier video and film show, *The Lull Before the Storm;* a selection from several years of tapes by Toronto-based video artist John Greyson; a critique of American media coverage of the Gulf War by the New York TV collective, Paper Tiger Television, Joey Morgan's telephone confessional piece, *No fiXeD aDdrESs*; and documentation of five years of public art activities by Vancouver's Association for Noncommercial Culture, together with a guide to their current project, *Private Addresses,* commissioning art in residential front yards throughout the city. *Public Domain* is at the CAG from June 15 to Aug. 3. *Robin Laurence*

Alas, the fabulous but ever-so-fragile 15th- and 16th-century tapestries are under intensive care at the conservationist's, but the rest of The Gort Collection is now on display at the Winnipeg Art Gallery until March 21, 1992. The 28 works include Late Gothic and Northern Renaissance panel paintings, including two by Lucas Cranach. The collection is augmented by works on paper from artists such as Albrecht Dürer and clearly shows the movement from religious to secular influences in the art world at the time. It also reflects more recent history: Lord Gort, an Irish peer who lived for many years in Winnipeg, picked up many of the pieces in London during the '30s and '40s when there was little or no market for German art. They now constitute one of the real treasures in the WAG's permanent collection. *Ellen Vanstone*

For

Above right:
Joanne Tod
No Compensation 1990
Oil and acrylic on canvas; 4 panels
120 x 120 in.
Collection: Barbara Stringer
Courtesy: Carmen Lamanna Gallery

Below right:
Liz Magor
Percy de Wolfe 1990
Below left:
Hugh Lowther, Fifth Earl of Lonsdale 1990
Both images from Liz Magor's book for *Meeting Place*

In the past 15 years, Joanne Tod has significantly altered the criteria by which many define painting. Her engagement with the issues surrounding representation, identity, gender, race and sexuality has contributed to the production of a notable body of work. This work will be the subject of a major survey exhibition jointly organized by The Power Plant and the Mendel Art Gallery. From an early interest in the issues of Pop Art and the process of representation, Tod developed a challenging critique of representation which examined the role of the patriarchy in the construction of feminine identity. By the early 1980s, she had broadened her field of interest to include the issues surrounding the perpetuation of sexism, racism and the hierarchy. In recent years she has shifted the emphasis from a critique of representation to a questioning of the relationship between subjects. In addition the pictorial space of her paintings has become increasingly complex and fractured, in a manner which suggests a radical reconceptualization of that space. *Joanne Tod: Race, Representation and Identity* will be at The Power Plant in Toronto from June 28 to Sept. 3, 1991, the Mendel Art Gallery in Saskatoon from Sept. 20 to Nov. 3 and the Winnipeg Art Gallery from Nov. 29th to Feb. 16, 1992.
Bruce Grenville

No stream of modern design lays better claim to the title "revolutionary" than the work of the Russian avant-garde, which began with the violent birth of the Soviet state and ended in the face of an officially sponsored counter-revolution called Social Realism in the early 1930s. The monumental, bizarre and thoroughly impracticable work of Vladimir Tatlin, El Lissitzky, Konstantin Melnikov *et al.* is still idolized by unreconstructed modernists who cling to the ideal of architecture as an instrument of social change. Trendier critics wonder privately whether Stalin's decision to suppress it wasn't such a bad idea. Canadians will have a chance to make up their own minds when the Canadian Centre for Architecture mounts *Architectural Drawings of the Russian Avant-Garde (1917-1934)* from June 19 to

Above left:
Robert Gober
Untitled (Leg) 1990
Wax, cotton, wood, lathe,
human hair, 12 1/2 x 5 3/4 x 19 1/2 in.

Left:
Untitled 1990
Image from Robert Gober's book for
Meeting Place

Above right:
Juan Muñoz
Dwarf with Three Columns 1988
Terracotta, 4 elements,
2 columns (92.5 in. x 14.5 in diam.),
I column (88 in x 14.5 in diam.),
figure (38 x 15.7 x 12 in.)
Image from Juan Muñoz's book for
Meeting Place

Sept. 8. The drawings, representing the work of 35 architects, come from the collection of the A.V. Shchusev State Research Museum of Architecture in Moscow. Most of the projects on display never made it past the paper stage, so the medium is appropriate.
John Barber

Meeting Place: Robert Gober, Liz Magor, Juan Muñoz, on show at the Vancouver Art Gallery until July 7, takes place in four separate rooms: three installations, each with a different emotional temperature and resonance, as befits the work of artists living in New York, Toronto and Madrid respectively, and a room containing one small earlier work by each artist. All three installations employ a poetics of metaphor that arises from the assembly of a few handmade objects: Gober's clothed wax leg, bereft flower paintings and wax lightbulb (made in collaboration with Sherrie Levine); Magor's fake-fur *Siberian Huskey* and glassine *Gut Parkas;* Muñoz's doll-like terracotta figures observing the viewer from wooden balconies. The attraction of the work for freelance curator Gregory Salzman ``is that it opens itself outward to multiple and contradictory interests and voices. It strives for legibility yet...allows what is inaccessible in experience also to declare itself." Salzman organized this travelling show last year for the Art Gallery of York University. *Nancy Tousley*

Several non-profit groups have sprung up recently to raise public consciousness about the value of fine design, but one of the most intriguing is The Group for Design in Business, an Ontario initiative based on a very successful British model. The group is determined to raise corporate consciousness as well, by showing that great design translates into dollars. Their proof is an exhibition called *Designing for Product Success,* a project including pieces from Europe, Japan and the

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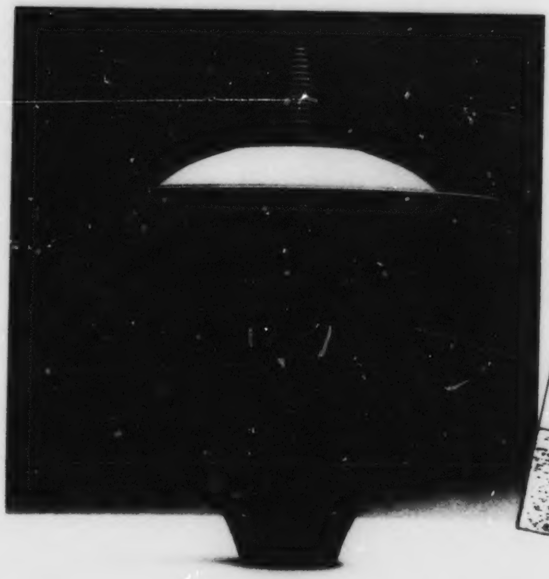

Roseline Delisle
Quadruple / 1989
Porcelain
17 x 9 in.
Courtesy: Galerie
Barbara Silverberg

Director: Edward Yang
Still from *That Day, On the Beach*
Taiwan 1983

U.S. and touring from the Design Management Institute in Boston. Mounted in the BMW Gallery in Toronto until July 15, *Success* will guide the visitor through a nine-step process in each product's development. Showing 13 case studies from three global regions, this guided tour through the designers' imaginations demonstrates design as an onging, almost organic evolution, with the success of the end product depending on the integrity of the whole process. It is an amazing array, from calculators and Walkman systems to cameras, lighting and Braun coffee makers. It's also an excellent opportunity for all of us to appreciate the genesis of the everyday industrial objects that surround us.
Donald Brackett

This spring Toronto's Moriyama & Teshima Architects opened the doors to their latest design: the new Canadian embassy in Tokyo. *Great Canada '91*, a festival of 160 Canadian dancers, visual artists, musicians and filmmakers, commemorates the embassy opening July 1 to 14 in Tokyo. Under the umbrella of *Great Canada '91*, Geneviève Cadieux uses Japan's latest technology — including magnified color photography — to create a new large-scale photographic work at the Sagacho Exhibit Space, Japan's leading alternative gallery. At the Wacoal Art Centre within the SPIRAL cultural facility, Alan Belcher will construct *Condo Tokyo '91*, a spiral-shaped installation of concrete blocks overlaid with his own laminated color photographs of Tokyo. The festival (co-sponsored by Canadian Airlines International and Curragh Resources Inc.) will also include exhibitions of ceramist Roseline Delisle and illustrator Miyuki Tanobe; a show of contemporary Inuit art; and performances by Montreal's Les Grands Ballets Canadiens, contemporary dancer Margie Gillis, the Vancouver Symphony Orchestra and Charlottetown Festival's touring production of *Anne of Green Gables*.
Debbie Ross

Banff is the tourist capital of the Rockies — if not the entire West — so it is fitting that this summer The Walter Phillips Gallery at the Banff Centre is presenting a cluster of exhibition projects relating to the cultural meaning of tourism. Collected under the overall title *Between Views and Points of View*, the exhibition will be in Banff from June 13 to Sept. 15. Curators Daina Augaitis and Sylvie Gilbert have chosen artists whose work dissects both the myth and the reality of tourism. Taking

海灘的一天
That Day, On The Beach
導演 楊德昌
主演 張艾嘉
客串主演 胡茵夢

their cue from the "Discover Banff!" enticement found on local promotional brochures, the curators have sought out artists whose works assay the contradictions found in all aspects of the tourism experience. A critique of the notion that it is possible for a supposedly homogeneous set of visitors to have identical responses to an "authentic" travel experience unifies the otherwise diverse collection of works in the show. In June, video screenings by Belgian artist Stefaan Decostère feature exotic travelogues in which the city operates as a metaphor for the human body. Montreal-based Jin-Me Yoon is showing a new work exploring relations between tourism and racism (July 19 to Sept. 15). Liz Magor and Joey Morgan collaborate on the installation *How to Avoid the Future Tense* (June 29 to Aug. 6), which addresses relations between European culture and North American nature. Other artists in the show include Louis Hock, Elizabeth Sisco and Rebecca Belmore. *Bill Jeffries*

The Art Gallery of Ontario's film series, *Recent Chinese Cinema* (June 13 to 23), pushes aside arguments as to which venue is the "real" China — it treats a trio of claimants as equal heirs to the cinematic throne. Programmer Jim Shedden has assembled work by the finest directors in each "China": *Daughter of the Nile* by Hou Hsiao-hsien from Taipei, whose Antonioni-esque *City of Sadness* won the grand prize at the Venice Film Festival; Ann Hui from Hong Kong, whose *Song of Exile* personalizes the Sino-Japanese conflict through the relationship of a Japanese-Chinese girl to her Japanese mother and Chinese grandparents; and from the People's Republic, Xie Fei, whose unromantic *Black Snow* is implicitly critical of the regime, despite being the first "officially" released mainland movie post-Tiananmen Square. Like the best Chinese food, the series should leave patrons both satisfied and hungry for more. *Jay Scott*

On June 29/91 I will be closing the Isaacs Gallery.

The Innuit Gallery which I opened in 1970 will now be called the Isaacs/Innuit Gallery and will expand to include the area of Early North American Indian Art and Artifacts.

This is a field that has fascinated me for years. The Isaacs Gallery held its first exhibition of this material in 1976.

Av. Isaacs

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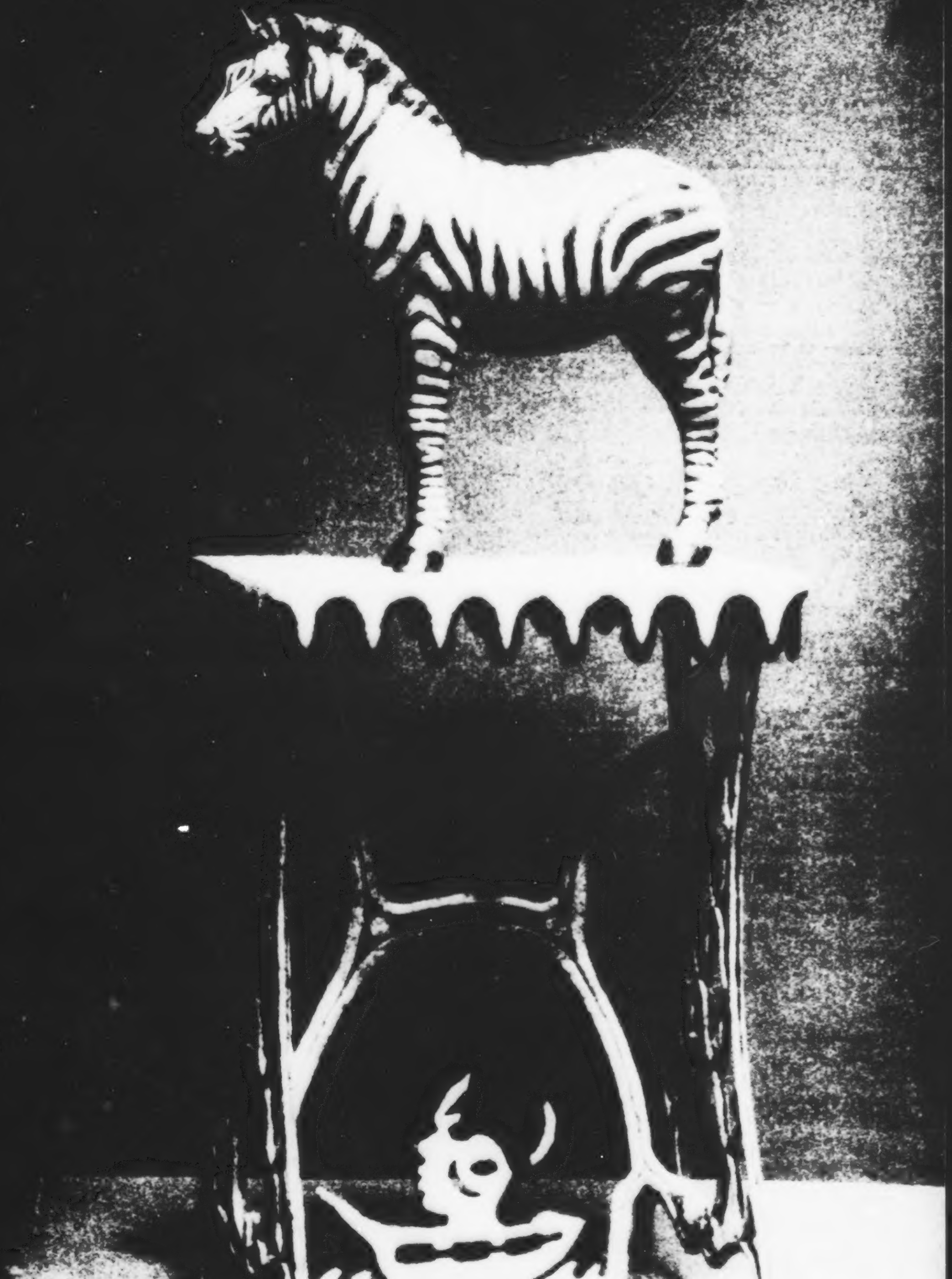

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ZWICKER'S GALLERY

Alexander Cavalie Mercer (1783-1868)

Mercer was the Commanding Officer of the Royal Artillery in Nova Scoita from 1838 until his return to the U.K. in 1842. He was the son of General Mercer and studied at the Woolwich Military Academy under Paul Sandby, the noted watercolour painter. Mercer was an accomplished topographical artist whose works are found in the National Gallery of Canada, the Public Archives of Canada and the Art Gallery of Nova Scotia. This is a view of what is now Quinpool Road in Halifax.

*Alexander Cavalie Mercer, **Halifax: Road to the Head of the North-West Arm,** 1842, watercolour, 4.5 x 6 inches.*

Jack Weldon Humphrey, RCA (1901-1967)

Jack Humphrey was born in Saint John and studied at the Museum of Fine Arts in Boston, the National Academy of Design in New York and the Hans Hofman School in Munich. He returned to Saint John and became an important influence in the artistic life of the city. His work is in many important collections including the National Gallery of Canada, the Art Gallery of Ontario and the Hamilton Art Gallery.

*Jack Weldon Humphrey, **Silver Falls near Saint John, N.B.,** c. 1938, watercolour, 14.5 x 22 inches.*

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WAR

TRANSCENDENCE AND THE END OF IMAGERY

GARY MICHAEL DAULT

"War," writes Jean-Paul Sartre in his war diary for December 1939, "makes everyone feel his historicity." This momentousness is diluted, Sartre points out, by the trivializing necessities of everyday life, in his case — as a meteorological observer — by the "stupid, petty fatigues imposed by some warrant-officer's idiocy." But peace would return, Sartre assured himself confidently, and with it would return a certain permission for everyone to feel "achronic." "All peaces to date," he writes, "have been mere dispersals."

What is most absorbing about Sartre's musings during the period of the so-called Phoney War and during the earliest days of World War II is his swooning ambivalence about the ornate awareness war could confer upon the individual, as opposed to a respectable serious-mindedness one ought to have been generating for oneself all along, thereby perhaps avoiding war, Sartre suggests, in the first place.

Sartre was writing this particular diary in the same year Freud died and it is tempting to see it as one of the texts produced at a poignant moment of cultural shift in modern history — that moment just before the total absorption of psychoanalysis into culture and just before what a more recent French philosopher, urbanist Paul Virilio, calls "the great transparency of the world" brought about by the invisible but oppressive cloak of information coverage thrown over civilization by television and satellite working together.

Because we now live in an era of total and continuous imaging, the way fish live in water (Marshall McLuhan once suggested that fish knew nothing about water because they were entirely immersed in it all the time: no vantage point), there is no war imagery to speak of. That is to say, there is a continuous scan of war-tinctured atmospheres (a function of our constant living within what Virilio thinks of as the "space of war"), but there are precious few

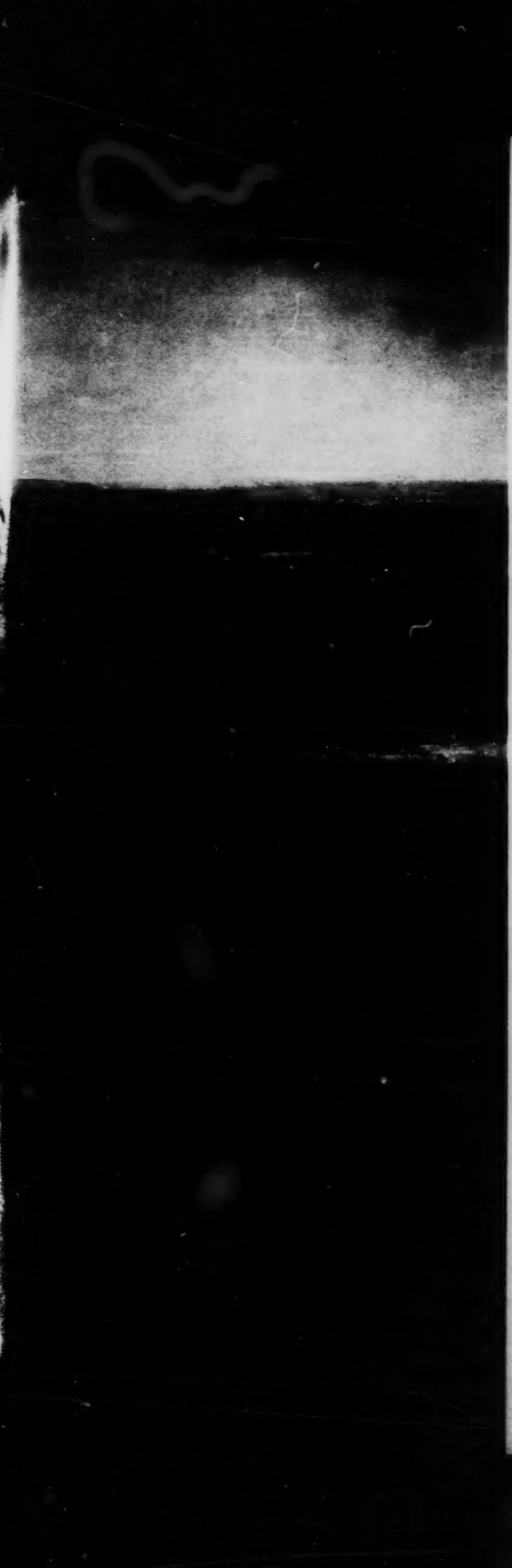
BENJAMIN WEST
THE DEATH OF GENERAL WOLFE *(DETAIL) 1770*
OIL ON CANVAS 60 1/2 X 84 IN.
COURTESY: NATIONAL GALLERY OF CANADA

epiphanic moments. What are the lingering images of the Gulf War? One scratchy-looking stretch of video, shown over and over on all of the TV networks, of the night-bombing of Baghdad — a moment of bleak fireworks so indistinct and graphically ungenerous it conveyed the same feeling of coy transgression released by inept pornography — and the frantic, claustrophobic flailings-about by the CNN staff in Jerusalem and Tel Aviv as they attempted to don their gas masks in front of their own live cameras.

The war in the Gulf was imagistically unsatisfactory. But then everyone knew it would be. It was just ongoing content for the endlessly omniverous maw of the television camera. Live coverage of the war consisted mostly of long hours of the live coverage of the commentators whose job it was to cover the war. And there was something peculiarly comforting in this. Familiar faces set up against changing backgrounds.

But because there were no epiphanic moments, there was no way to celebrate anything and there were no mechanisms through which to conduct mourning. Just an everyday sense of tension and loss. In previous, pre-Freudian wars, there were good guys and bad guys and there were war artists because there was something for war artists to do. The war paintings of F. H. Varley, for example, were the productions of a highly colored sense of historicity through which had come a mythic vectoring that turned loss into sublimity. Varley's *The Sunken Road* (1918), for example, shows a sunlit battlefield nestled beneath the arch of a beneficent rainbow and a sheltering mackerel sky. The fallen dead have been painted into the landscape in such a way that they can be seen to have returned to an earth that is somehow mothering and for some reason grateful for their sacrifice. Maurice Cullen's *No Man's Land* (1919) is scenery for Wagner. J.W. Beatty's *Alblain Saint-Nazaire* (1919) is a stately dance of blasted trees and ruined buildings that makes the destructiveness of war seem cleansing and meditative. Even Charles Comfort's *Dieppe Raid* (1946), with its flak bursts and explosions on the beach, is a stop-action hymn to heroism, the whole bathed in benediction gold. Clearly, what appears to be going on in war painting up until World War II is a strident and committed externalization of war events. War artists have invariably seen war from the outside and have given it form, design, coherence and, unfailingly, a species of unearthly beauty.

And then we met the enemy, during the Cold War, and he was us and there was no longer anything



F.H. VARLEY
FOR WHAT? *(DETAIL) 1919*
OIL ON LINEN 58 1/4 X 72 1/4 IN.
COLLECTION: CANADIAN WAR MUSEUM
PHOTO: BILL KENT

to paint. There are no Korean War paintings; there is only the memorial of *M*A*S*H*. The Vietnam War was full of rock posters because the transmission of images flowed from here over to there and not vice versa. War art now would have to take the form of endless self-portraiture. Since Freud, war has come to be seen as a struggle between the death instinct, Thanatos, and the life instinct, Eros — a struggle located within each individual.

By the time he wrote the majestic *Civilization and its Discontents*, however, Freud himself had come to see mankind's aggressive, self-destructive instincts as predominant, with Eros taking a back seat in the psyche as a merely reparative force. By the 1960s it was analytic orthodoxy to see war as the result of the outward deflection of the death instinct (in the wake of paranoiac recognitions that we are all capable of killing, even likely to kill those whom we love) and a resulting transformation of society into a culture-wide weapon wielded against external aggressors. All of us, according to Franco Fornari in *The Psychoanalysis of War* (1966), are visited by a self-generated sense of absolute danger about to befall our loved ones (as, for example, in nightmares). The crystallization of these fantasies Fornari refers to as the "Terrifier." For Fornari, war is a "security organization, not because it permits us to defend ourselves from real enemies, but because it succeeds in finding, or in extreme cases, in inventing, real enemies to kill; and that if it were not for war, society would be apt to leave men defenseless before the emergence of the Terrifier as a purely internal foe." This leads us through the maddening paradox, Fornari suggests, that our most important security function is not to defend ourselves from an external enemy "but to find a real enemy."

In this we have succeeded very well. Fornari goes on to point out that it helps a lot if the enemy we decide on is in some way foreign to us, "other," incomprehensible. Thus the North American refusal, just at the moment, to attempt any understanding of the apparently unfathomable Moslem mind. It is the "otherness" of the Moslem people that has transformed George Bush into the Good Father successfully protecting his family against displaced fantasies. Had the conflict in the Gulf become a nuclear one, however, Bush would then have become the Bad Father, having led his people into an unsolvable and unstoppable Armageddon. Being a good politician involved knowing when to get off.

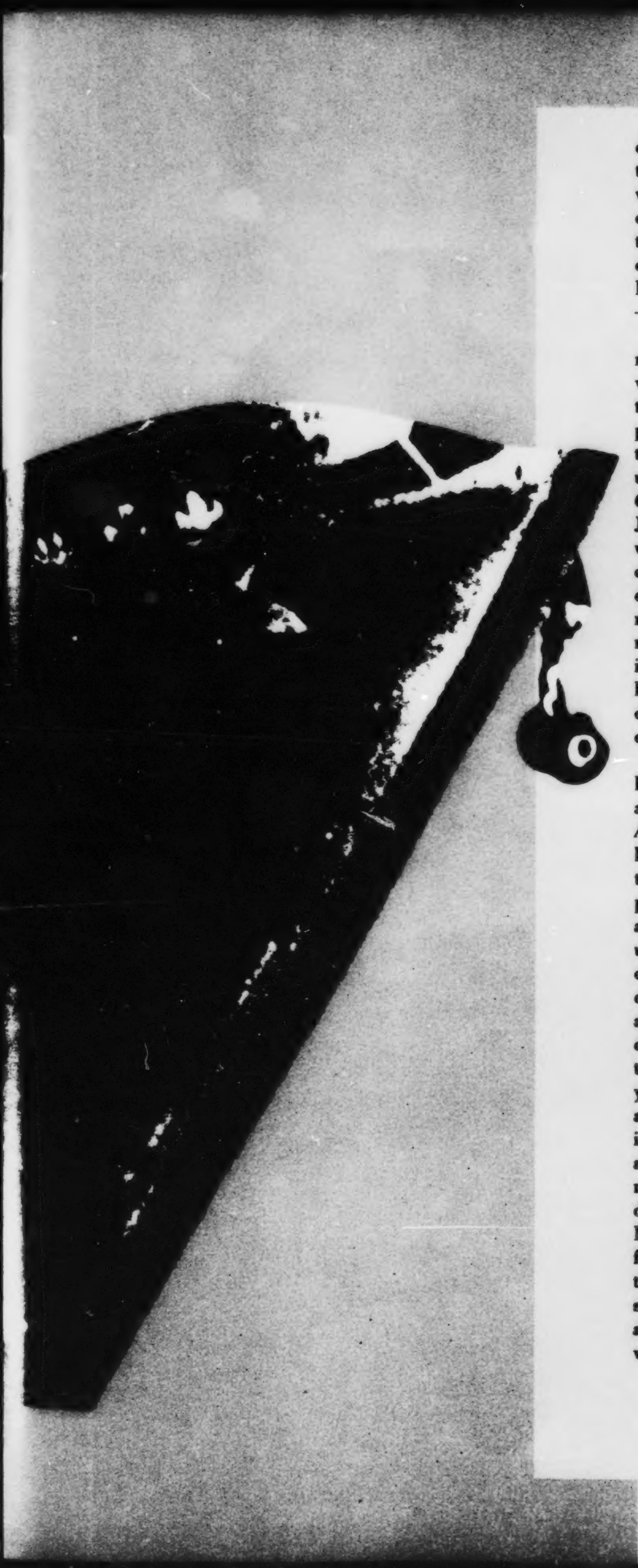
If there were to be war artists now, they'd have to be neo-surrealists, busy painting our collective

CHARLES COMFORT
DIEPPE RAID *(DETAIL) 1946*
OIL ON CANVAS 36 X 60 IN.
COLLECTION: CANADIAN WAR MUSEUM
PHOTO: BILL KENT

dreams and dreads. Or perhaps it might be enough that they merely show us the shape and stance of the war instruments we have designed for our paranoiac conflicts. Isn't a single look at the black bat that is the F117 Stealth Bomber the beginning and the end of contemporary war art? Are not dark, sinister old B-52s and state-of-the-art tanks merely projections — visions as personal as Jung's UFO ?

Psychoanalytic discoveries of the last half century related to the analysis of infantile sexuality have provided a number of fertile implications of sexuality in the war phenomenon, the most obvious of which is probably an exploration of the unconscious through the agency of weapons as phallic symbols. In an utterly gripping study called *Love, Sex and War: Changing Values 1939-45*, published in 1985, author John Costello quotes an American tank commander who wrote about his armored vehicle as an extension of his own sexuality: "The tank. It is ceaseless destruction, unstoppable except by another, even more infernal machine. It protrudes shafts of cold metal with which to fuck a landscape and, by fucking, raze it. After the tank came Hiroshima and the bomb — a cock so huge we can't even use it. I'm an old man, but sometimes I feel like the last stud left on the face of the earth."

This was the tank of World War II, the hairy beast of a tank depicted with such hallucinatory anthropomorphism by Lawren P. Harris in his *Tank Advance* (1944), in which the mad, blunt vehicles have become, because of their camouflaging, something like Wookies with erections. The tank is puerile, a displaced male carapace, Wilhelm Reich's armored man — that is to say, the stiffened and unyielding and unfeeling man held captive by his own defenses, unable to risk softness or, tankwise, detumescence (detumescence in a tank is death, after all). You get thinking back to the TV images of the dreaded Land War in the Gulf and all you can bring to mind are gormless, bureaucratically deadened young men standing beside their sandblown tanks, anxious to get on with it, to get inside that rolling identity, to become the absurd homunculus rattling around inside the hardened projection. A tank commander on CNN talked about how the grit of the desert ruins a million dollar tank in about four days. No time here for foreplay. And what kind of a conflict was it, this Land War? What you remember are the tanks dug into the sand, buried and burning like scorpions. Nature mobilized and mineralized and set against Saddam Hussein, the Bad Father, all these bewildered sons scratching around for some Oedipal kill.



R. HAMILTON
U.S. SPY PLANE
COURTESY: CAMERA PRESS, LONDON, ONT.

INTERVIEW

With Glenn D. Lowry, New Director of the Art Gallery of Ontario

By Lisa Rochon

Portrait Photography by

Horst Ehricht

Lisa Rochon

Why do you think you were selected to be the new director of the Art Gallery of Ontario?

Glenn D. Lowry

I would hope it was a sense of energy, intellectual vitality and accomplishment, but I'm sure that other candidates were also very accomplished. I come from a varied background. I've had a lot of experience working with the Smithsonian Institution in Washington, D.C. as well as founding, directing and running a small art gallery at the College of William and Mary in Williamsburg, Virginia. I would think one of the areas that was of interest to the search committee was the fact that I had spent a great deal of time trying to make Asian and Islamic art accessible to a North American audience, which, I can assure you, is a difficult task. To a large extent, what I'm bringing to the gallery is a sense of how to do that, but in reverse, because we have European art — the gallery's strength — that we have to make accessible to a non-Western community, an Asian community.

LR: *You succeeded William Withrow, who had served as director of the AGO for some 30 years, on November 1 of last year. Now that you've had a chance to settle in, how do you expect to lay down your legacy?*

GDL: In a number of different directions. The first point that has to be very clear is that Bill Withrow did an extraordinary job of seeing the gallery develop from a relatively small museum to one of the most prominent in North America. Much of what I have to do is in terms of refining programs that already exist and initiating programs that take us in new directions for contemporary art but also in the area of old master collecting. I think that we've done things, more or less, in traditional ways in the past and there are all sorts of new techniques, new ways of interpreting art and displaying materials that need to be explored and examined — learning how to make art most accessible to the public.

LR: *Because of the hyperinflated cost of art today, it becomes difficult for a public gallery to make even a downpayment on a painting of historical significance. How do you expect to deal with that reality?*

INTERVIEW

I think that we've done things in more or less traditional ways in the past

GDL: If there is one area that will become ever more critical during the years that I'm here, it will be fundraising for special initiatives and acquisitions in particular. We're in the middle of a major building campaign, but when that is completed we have to look very seriously at endowing our acquisition funds and creating, if you wish, a trust that will allow us to remain a vital player. We have to increase the amount of private donations to the gallery. It's feasible.

LR: *It's also relative. This is Canada and not the United States and the tradition of private support and responsibility for the arts has been much less significant here.*

GDL: I find that one a curious issue because I've heard that a great deal, and I discussed it with friends and colleagues a great deal before I came up here. But I have to tell you that the reality of the Art Gallery of Ontario is that we have benefited from enormous private sector support. Stage III [part of a building program that will expand the AGO's exhibition space by 50 per cent], for instance, was initiated as a partnership: the province kicked in $8 million; the federal government kicked in $8 million; Metro kicked in $4 million; and private philanthropy was supposed to kick in another $8 million. And through the extraordinary efforts of a number of people, including Fred Eaton, we were able to raise over $20 million on the private side. From my point of view, there aren't many American museums that would have done better on that score.

LR: *On the curatorial side, The Museum of Modern Art in New York has initiated a program called Artist's Choice so that artists such as Ellsworth Kelly or Scott Burton can curate their own shows. And the philosopher Jacques Derrida was hired as an independent curator for a recent exhibition at the Louvre Museum in Paris. Is that kind of initiative a possibility now at the AGO?*

GDL: It's not just a possibility. You remember, last fall, we did an installation called *Interventions* in which we juxtaposed a series of works of art — mostly conceptual — with objects from our permanent collection in order to stop people and make them think about the relationship of works of art with each other. I've been working very closely with our curators to see that program become an on-going activity by 1992, where we would invite other curators, other artists and critics to create interventions within the collection.

LR: *Will the AGO, with all of its new additions and restorations, now play host to more of the kind of blockbusters that turn up at Montreal's Musée des beaux-arts?*

GDL: Blockbusters are always a double-edged sword. I think every museum director always hopes that each exhibition organized for the museum has the potential to become enormously popular. But by the same token, a good exhibition program is one that is balanced: shows that have an enormous and immediate general appeal as well as those exhibitions that focus on very specific intellectual or esthetic issues that may appeal to a more limited audience. The Art Gallery of Ontario has an extraordinary permanent collection that we've only been able to show the tip of in the past. The grand opening show for 1992 will be the permanent collection. It will read as a series of discreet installations, each one of which will have its own focal point.

LR: *You did your undergraduate studies at Williams College. And when word got out that you had been selected for the AGO, the connection was made between yourself and other Williams' alumni such as Kirk Varnedoe, the director of painting and sculpture at the MoMA. Tell me a little bit about the ambience of Williams when you were there.*

INTERVIEW

What makes me run is a passionate commitment to understanding the world we live in

GDL: Williams is a small, liberal arts college in the middle of rural Massachusetts. I was there after Kirk Varnedoe by almost a decade. I stumbled into the art history department quite early. There were a number of remarkably dedicated teachers who were drawing some of the best students into the arts program. I went to Williams to become a medical doctor. And I was looking around at the end of my freshman year for an easy course — some rest and relaxation. Somebody said, 'Take an art history course because they turn off the lights and nobody looks at you.' The course I picked, completely out of the blue, was a course on Indian and Islamic art which seemed perfect because I didn't know anything about it. Well, it was a fabulous course and I was hooked. Basically, from then on I did nothing but art history.

LR: *You were born in 1954, married at 19 years of age to your wife Susan, at the time a Montreal journalist, and you have three children ages 3, 6 and 9. After Williams you went to Harvard where you wrote your doctoral thesis on Humayun's Tomb in India. You're fluent in French, German, Italian, Persian and Arabic.*

GDL: Well, I'm fluent in French. I speak German, Italian, Persian and Arabic.

LR: *I guess I wanted to get a sense of what makes you run.*

GDL: What makes me run is a passionate commitment to understanding the world we live in. And, for me, the most effective way of doing that is through works of art because they are tangible artifacts. When you look at a 16th-century painting, you're not looking at something that is an idea from the 16th century, as you would if you were listening to a piece of music that is now being interpreted by contemporary artists. You're looking at what actually existed in the 16th century as the artist created it. There is no more direct or potent way of coming into contact with another human being, from my perspective. What makes me run is trying to share that enthusiasm and that kind of spine-tingling excitement with others.

OTHER WAYS OF SEEING

For the past 20 years Ron Benner's work has been concerned with cultural convergence

BY CHERYL SIMON

There used to be a rather quaint tourist amusement at the harbor in St. Malo, France. It was called a *guide parlant* or speaking guide. A couple of francs bought you *historique curiosités* in the language of your choice. In fact, it provided not only the story of St. Malo but of Jacques Cartier and what he did after he left St. Malo for the New World in 1534. It was a funny little machine, resembling a fuel pump or a kind of kitsch monument looking out across the sea at the "new world" it spoke about, projecting back toward the old one an image of the new sketched out by a European language of choice.

In a curious way, the concept of a speaking guide to historic curiosities is emblematic both of Ron Benner and of his work. In a project of historical revisionism that has spanned 20 years and taken him across the globe several times, Benner has dedicated himself to the kind of exchange that is typical of the storyteller's stock in trade. But Benner's stories are embodied by things other than words. He trades in experience incarnate in the objects and images he finds on his travels, objects that are often overlooked and images that can be as unseemly as the *guide parlant*.

Benner took a picture of it, enlarged it to mural proportions, attached speakers and included it in "*¿Como se llama...?/How are you called...?*" (1978-83), an installation work he exhibited in 1983 at the McIntosh Gallery in London, Ont. Challenging the premise that the European languages could possibly or even should give voice to the actual experience of this other world and its people, and by extension challenging this very same premise as it fuelled the early colonialist regimes, the speakers attached to his *guide parlant* projected not a voice of historical authority but the sounds of birds and insects recorded in a Mexican garden, not stories of triumph over uncivilized

Guide Parlant/Historique curiosités from *"¿Como se llama...?/ How are you called...?"*
1978-83
Mixed media photographic installation
All photographs courtesy: Galerie Brenda Wallace

peoples in uncivilized lands but the clear, sweet sound of nature in harmony with humanity.

"¿Como se llama...?/How are you called...?" was intended to symbolize the convergence of old and new world cultures. Benner placed four llama shanks in front of the photograph of the *guide parlant*, between it and a bank of over 100 photographs, which depicted the British Parliament, shores of industry, sites of cultural enterprise and various ports of departure and entry on the east-west axis of the globe. Some of the photographs idiosyncratically included a pile of llama shanks strewn across the landscape. Bringing a kind of materiality to the work that photographs in and of themselves are wont to enjoy, the shanks disturbed — radically. It's a device Benner had used before, eliciting a multiplicity of resonant associations, chief among them the idea of these remains as the omnipotent spirituality of a decimated autochthonous people proclaiming their continuing relationship to the land.

Straightforward about his objectives, Benner says, "I make art to change people's minds.... My work is about ways of thinking about the world, about European and European North American ways of thinking in particular but not exclusively...ways of thinking that converge and impinge upon other people's ways, and cause damage.... I'm concerned with how cultures think and behave." Because "there is a way of looking at the world that is more concerned with survival," a way of looking and thinking that Benner wants to affirm, his practice is designed not only to chronicle the conditions of cultural oppression as they exist in the world but to explore these points of cultural convergence with an eye toward affirming "other ways of looking at the world."

As in *"¿Como se llama...?/How are you called...?"*, most of Benner's work — and there is an extraordinarily expansive and dense body of work here — locates this conjunction at the point of difference between various cultural priorities and how they are demonstrated in their relationships with the land. This is a point of conjunction with which Benner is very familiar. He grew up and still lives in London, Ont., home not only to the head offices for most of Canada's insurance companies but site of the most diverse food crop harvest in the country as well. A passion for farming brought Benner to the University of Guelph in the late '60s for studies in Agricultural Engineering. Soon appreciating the extent to which the engineering aspect of the program effaced his own broader agronomical concerns, Benner dropped out, went to live in Sheddon, Ont., and followed in his father's footsteps, working as a brakeman and conductor on the Norfolk and Western Railroad. It was during this time that Benner's wanderlust was sparked, and soon after, travelling through South America, his political consciousness was fused. In the same trip that he encountered the South American farmers whose community-based, tradition-oriented agronomics concurred with his own, he also experienced, first hand, its barbarous exploitation by fascist regimes.

Not only has this experience become fodder for the concerns which guide Benner's practice, but the shock of the real that he endured has very purposely been channelled into the experience of his work. Like the eerie disquiet evoked by the llama shanks, the objects and materials Benner uses always have very particular dramatic effects. A self-proclaimed product of the '60s, Benner first tried to change people's minds by writing anti-war poems. Quickly frustrated with the limited ability of the written word to

Erie—place of the puma
(detail)
1979-80
Mixed media
Photo: Grant Kernan
Collection: London
Regional Art Gallery

really communicate, he turned to the visual arts, finding "objects [had] an ability to give off messages to people" in a way words did not.

At different times, in different works, he has embedded broken glass shards in concrete to embody pain and exploited the viscid properties of such materials as motor oil, tar, cooked sugar and orange juice concentrate to allegorize the physical and psychological experience of losing ground, power and status in the social and cultural realms. As American critic Donald Kuspit has said of Benner's work, "its sheer material coarseness and directness, that is, its material primitivism [is] crucial for its generalized subjective effect."

But it is not merely or always the chaste compactness of the objects and materials Benner uses that encourages this subjective response. There is often, as well, a gestural quality of simple exactness in the way his work is orchestrated, a methodology that both concentrates and activates the myriad of metaphors these things elicit, that governs this psychological result.

Functioning to demarcate a local socio-cultural subject of ellipsis, ***Erie — place of the puma*** (1979-80) — the lake takes its name from the Huron and Iroquois phrase meaning "at the place of the puma" — exhibited along with two other works at Forest City Gallery in London, Ont. in 1981, comprised two simple elements arranged in a very specific way. A photographic mural of the cliffs of Lake Erie was pierced through by a roughhewn maple ladder commonly used in native communities along this north-south axis of the globe. The violent interpenetration of a handcarved, sacred and utilitarian object with what is now essentially a place of leisure (the photograph of the provincial park, devoid of either its native animal or human population) and one of privilege (the museum, barren in kind) forced the issue of absent native representation in our natural, social and cultural realms.

In disdain of the type of museological fetishization that autochthonous cultures typically suffer in traditional cultural representation, and in order to affirm the ongoing existence of cultures and ways of life usually conceptualized as extinct in the context of the museum, Benner exhibited ***Anthroapologies*** at YYZ in Toronto in 1981. It comprised ***Woman and Manta***, ***Indi Raymi/Festival of Children*** and ***And the trees grew inwards — for Manuel Scorza*** (all 1979-80) and marked the first photographic representation of human subjects in Benner's work.

Responding to the currents in photographic criticism that assert our representations of ***other*** cultures may exoticize rather than serve their interests, Benner states, "My work is not about ***them***, it is about us, our culture. This is not so much a representation of them but a triggering device that makes the viewer realize that we are being looked at." Toward that end, the human subjects of ***Woman and Manta***, ***Indi Raymi...*** were enlarged to full scale. Frontal, direct, their gaze locked into our own, forcing us to acknowledge their continuing existence in our world.

In counterpoint, the human reference in ***And the trees grew inwards — for Manuel Scorza*** was more representative of human qualities than human kinds. Four photographic murals depicted four giant hands: two hands held open on a pair of wall murals, two beginning to close around money, produce and other cultural artifacts floating just out of reach above them on the surface of the two murals draped on the floor, the whole bespeaking greed, waste, pillage and

And the trees grew inwards — for Manuel Scorza **(detail)**
1979-80
Mixed media, 4 black and white photographic murals, photo-oil colors

crass economic exploitation, the eclipse of "moral experience by those in power," as Walter Benjamin said of the economies of the pre-war age.

But the scale here was a ruse. The produce rotted over the course of the exhibition, migrating through the money, the newspapers and objects of civilization that littered the floor to chronicle a point of cultural convergence to insist that only those close to the earth will endure.

Where the viewing experience of *And the trees grew inwards*...was, for the most part, passive, that of *Bahia de Cohinos/Bay of Pigs* (1984-88), first exhibited alone at Mercer Union in 1988, was engaged. Designed to manipulate, to bring the viewer into the work in such a way as to implicate him or her in the events it describes, Benner placed a podium at its centre, outfitted with a mike and stacked with American books about Cuba. Burnt sugar dripped off it. Refined sugar trailed on the floor. To stand on either side of the podium was to turn your back on one of two huge images, a photograph of a child lying dead and one of Cuban prisoners. The object of address was the moral cost of your privilege here.

Forty-five years after these two photographs were taken by an anonymous Cuban photographer, Benner went to Cuba and took some of his own. *Capital Remains* (1986-88), exhibited recently at Galerie Brenda Wallace in Montreal, was a vision of Cuba after the storm. While the particular emotional pitch of *Bay of Pigs* had subsided, there was still no relief offered. Benner hung his nine black and white photographs (of hotels, corporate headquarters and banks that have been repossessed) "at neck level," as Benner put it, to suggest that "the head of the hydra [has been] lopped off." As mortifying as the *Bay of Pigs* experience was, *Capital Remains* was discomfiting. Salvage from storefront signage, a broken bottle and other debris littered the "street" below. The object of address was still the cost of your privilege here.

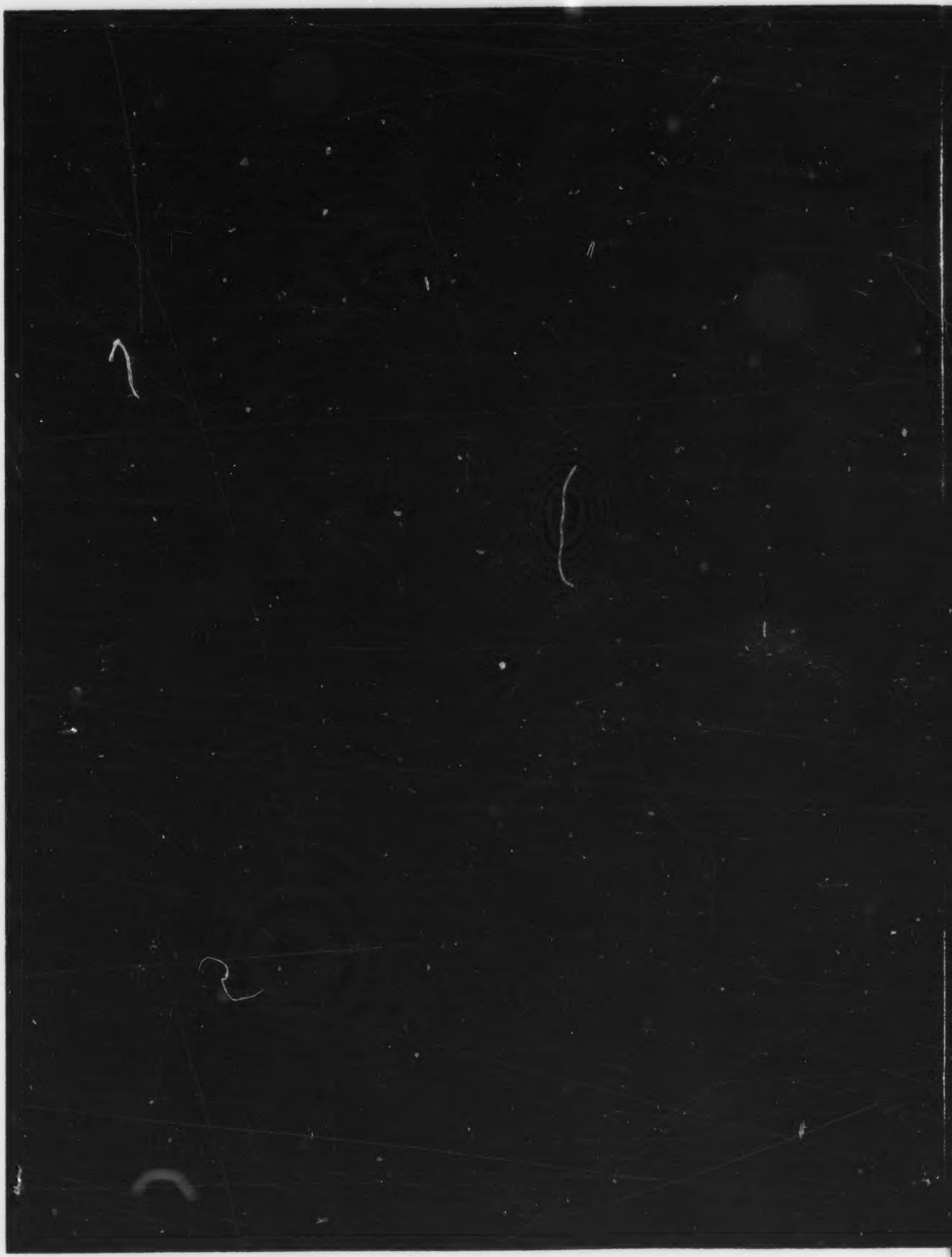
As if to reinforce the fact that we all share this place of privilege, that "it is not something out there, someone else's concern" as Benner says, *Trans/mission — Drought Simulation* (1990-91), exhibited with *Capital Remains* at Galerie Brenda Wallace, brought the issues home. And while it was neater — gone were the luscious vegetation and produce rotting in South America, gone as well the litter of Havana — it was no less tragic. *Trans/mission — Drought Simulation* comprised an orderly simulation of an agricultural laboratory specializing in crop manipulation, piles of aluminum-wrapped potatoes, three photo murals and a lone sack of the produce raw. As Benner put it, "Famine is sometimes caused by drought. Most of the time, though, it is caused by human specialization, manipulation and distribution."

Matthew Teitelbaum, curator at The Institute of Contemporary Art in Boston, has called Benner's art "a moral art, an art of deeply felt conscience and obligation." Benner calls it an act of social responsibility. This is what informs Benner's work. This is its impetus. And subsequently, its value lies in counsel. Ron Benner's counsel is, as Walter Benjamin has said of that of the storyteller, "less an answer to a question than a proposal concerning the continuation of a story which is just unfolding." Benner's proposal is to look carefully at the things we take for granted, to remember what we may have forgotten and to try to learn what we may never have known. We need to remember there are values that can guide our lives other than those we're given and we need to know of other lives from whose values we can learn.

Bahia de Cohinos/Bay of Pigs (detail)
1984-88
Mixed media,
6 black and white
photographic murals
Photo: Louis Lussier

Capital Remains (detail)
1986-88
Mixed media
Photo: Jean-Jacques
Ringuette

Trans/mission—Drought Simulation (detail)
1991
Mixed media, 3 black
and white photographic
murals
Photo: Jean-Jacques
Ringuette



PRIVATE EYE

Richard Storms investigates the vocabulary of paint

BY IHOR HOLUBIZKY

Richard Storms' work over the past few years is characterized by a constant development of a painterly vocabulary and his periodic resolution of a pictorial format. A solo exhibition at Toronto's Wynick/Tuck Gallery this spring presented a series of large-scale canvases employing language and letters as the apparent subject. These works did not, as one would expect, emerge out of a linguistic or ideological proposition. With the exception of one wry and disjointed play on the word "Toronto," the letters were not meant to be read. Rather, they formed a vehicle referring to the organization of letters into language, through which Storms' interest in a vocabulary of paint could be directed.

The other significant excursion outside the premise of this body of work, reinforcing Storms' concern with the behavior of paint, was *Forte* (1991), a work which depicted the repeated image of the letter f, a letter which is used in music to indicate loudness and which also resembles a violin's sound hole. The shape has no inherent musical properties, but it has nonetheless come to represent sound through one of those associations that commonly take place in culture. Since Storms' intention was not to reclaim any sign value, it became a means to deal with color and paint and an ordering principle outside of language.

While the topology and subject matter of Storms' paintings have shifted over the years, his fundamental operating principle can be recognized as a cycle from his first public exhibition at Toronto's Mercer Union in 1983. This exhibition consisted of small, angular wooden constructions, reduced to an expression of a simple geometric mass and mounted on the wall. Storms extended the diminutive presence of these forms by drawing out their "shadows" in pencil on the wall. This illusory device had the effect of bringing the viewer into the work, to scrutinize the elements, and at the same time served to displace the objects' obvious material value.

Storms' studio exhibition the following year was an apparent and radical departure — large acrylic on canvas paintings of interior spaces resembling Edward Hopper's iconic views and desolate vistas of urban Americana. This arose not so much out of Storms' need to introduce pictorial content or a narrative, but rather came out of his understanding that interiors could serve to further painterly concerns. The light in these paintings came from

Natural Phenomena
1986, acrylic on canvas
30 x 35 in.
Photo: Tom Moore
All images courtesy Wynick/Tuck Gallery

a single, unseen source, harkening back to the illusion of the construction "shadows." Within these fictitious spaces, walls could meet to an ideal corner, or a set of stairs could accelerate out of the picture plane, providing a stage for light and color to become visible and come to rest for inspection and contemplation.

Although Storms did not fully embrace the image-figurative painting of the time (the works were too precise and calculated ever to be mistaken for the neo-expressionism of the early 1980s), he did introduce other references — a suitcase, for example, or a pair of shoes, a telephone off the hook in *Open Door Policy* (1983) and in *Orchestra Seats* (1984), a view from an orchestra pit looking up to a grand piano on a stage — all reminders that these spaces are occupied and can support some form of human drama. However, the ambiguity of place and time defused any reading of a social order or a hypothetical, emotional play. The objects had the effect of destabilizing the frozen tableaux and more importantly, provided another element in the ordering of light and space.

The view in Storms' work from 1985 moved outdoors into an urban nature, cultivated and punctuated by the presence of garden walls and gates, but stopped short of John Constable's 19th-century view of the pastoral. The quality of paint, expressed as light and weather phenomena, provided an intransigent element. Typically, the atmosphere in these paintings had a dark, ominous, almost Gothic air. Although there were no signs of human subjects

Forte
1991, oil on canvas
70 x 53 in.
Photo: Isaac Applebaum

Left:
Open Door Policy
1983, acrylic on canvas
76 x 130 in.
Photo: Tom Moore

in the "drama," Storms set the stage for something about to take place or the anticipation of some unexpected change. He developed his painterly vocabulary through a seductive, compelling and familiar pictorial model, by moving the viewer to the unfamiliar.

By 1987, Storms was using oil paint and had dissolved all image references for full-blown abstract paintings. In a typically unpredictable fashion, he was not reaching for an existing model of abstraction, either gestural or reductivist, but for a unique appearance of paint. And, as in the previous works, there was no evidence of a predetermined agenda — only invention, which unfortunately could also dismiss the work as being less than rigorous. But Storms had come upon a significant development to his ordering principle through a patterning structure based on nature. This could be best seen in a group of small works done on slabs of hydrocal, a cement compound material. The gouache on these pieces was stained in a geometric pattern, fused with the surface of the material. The chromatic impact was fugitive, as elusive as were the construction "shadows," and evoked the sense of anxiety and impending change evidenced in the interior and landscape works.

Storms' constant through various subjects has been to avoid mannerism or motif for a fundamental belief in the value and meaning of painting. He has delivered these ideas in a methodical and expressive manner, understanding the limits of what can be achieved in a single painting but unafraid to move through to an unfamiliar territory.

Top High
(field painting) 1991
Alkyd on canvas
12 x 16 in

FIELD SKETCHES

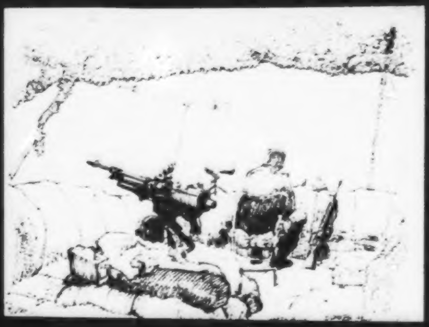
Bunker Hill, Doha Airport
1991
Sepia ink
8 1/2 x 11 in

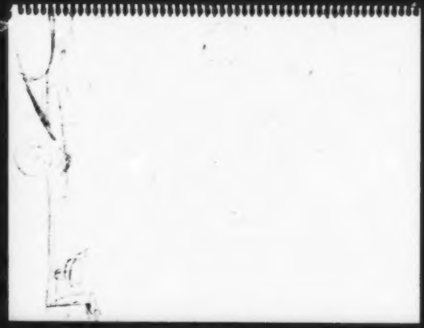
Brain Surgery on Iraqi P.O.W.
1991
Aquarelle pencil
8 1/2 x 11 in

On C1-30 to Dubai
1991
Aquarelle pencil with overwash
8 1/2 x 11 in

Flight Deck of C-130 Hercules Aircraft
1991
Sepia ink
8 1/2 x 11 in

All work from the collection of
the Canadian War Museum
Courtesy Department of
National Defence





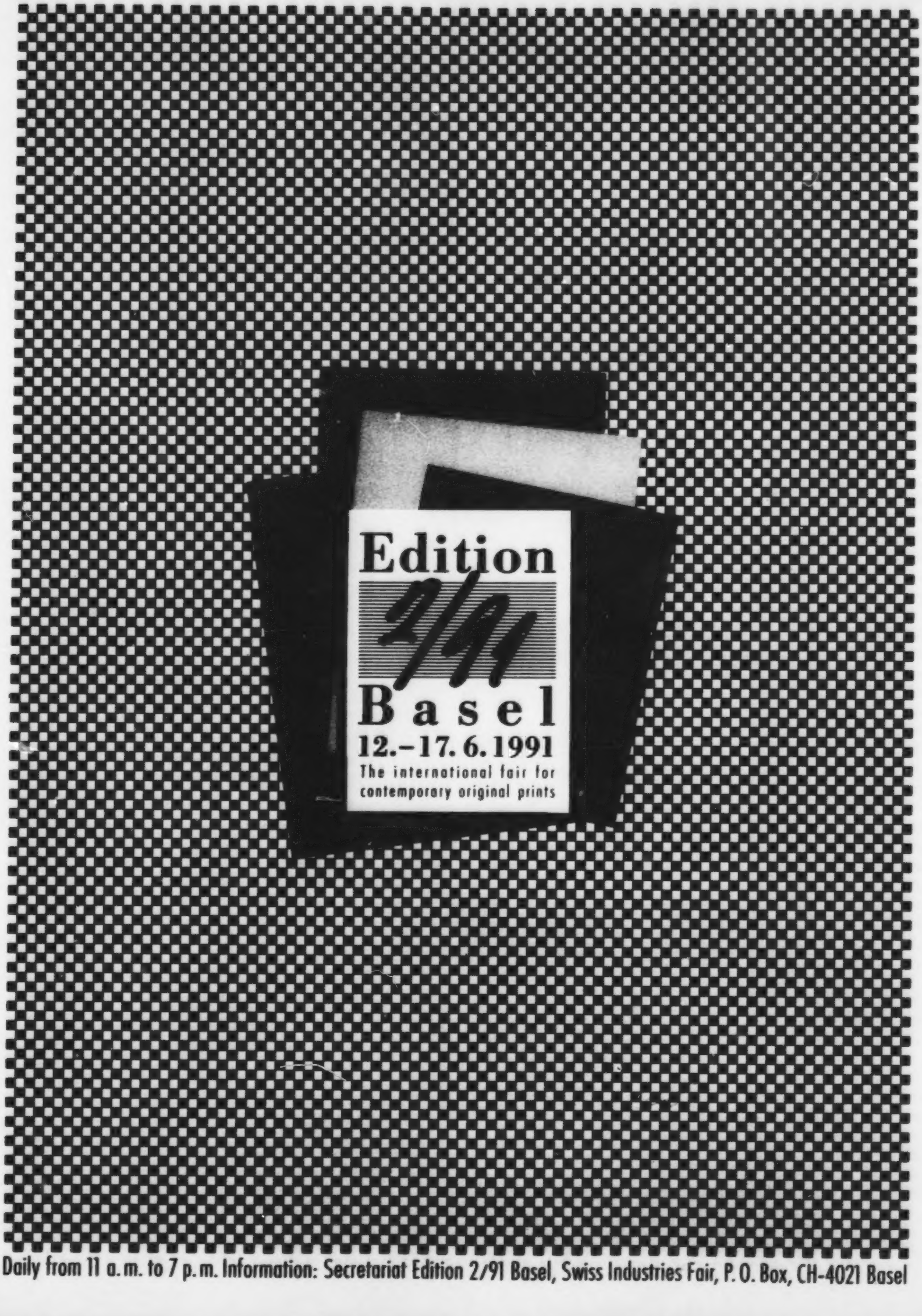
THE GULF WAR:
VIEWS FROM THE FRONT

An exclusive sampling of work by Canadian war artist Ted Zuber

From 1952-3, while serving in Korea, Ted Zuber sketched to pass the time. Thirty years later, the landscape painter found the emotional maturity to transfer his sketching memoirs of Korea into a series of paintings — one of the few visual records of the Korean War that Canada possesses.

Now, at 58, he has returned from the Persian Gulf War as one of Canada's two war artists there, under the auspices of the Canadian Armed Forces Civilian Artist Programme. In 43 days he travelled through four countries, creating 100 sketches, six field paintings and nine hours of video footage. Zuber is now busy working on more detailed drawings from the videos and sketches, which will later be translated into paintings.

He was particularly interested in the interplay between male and female soldiers. Zuber felt there was a "semblance of unity and ease about things — men and women together sharing a responsibility. Men in no way questioned the validity of women. They were all proficient and professional soldiers."



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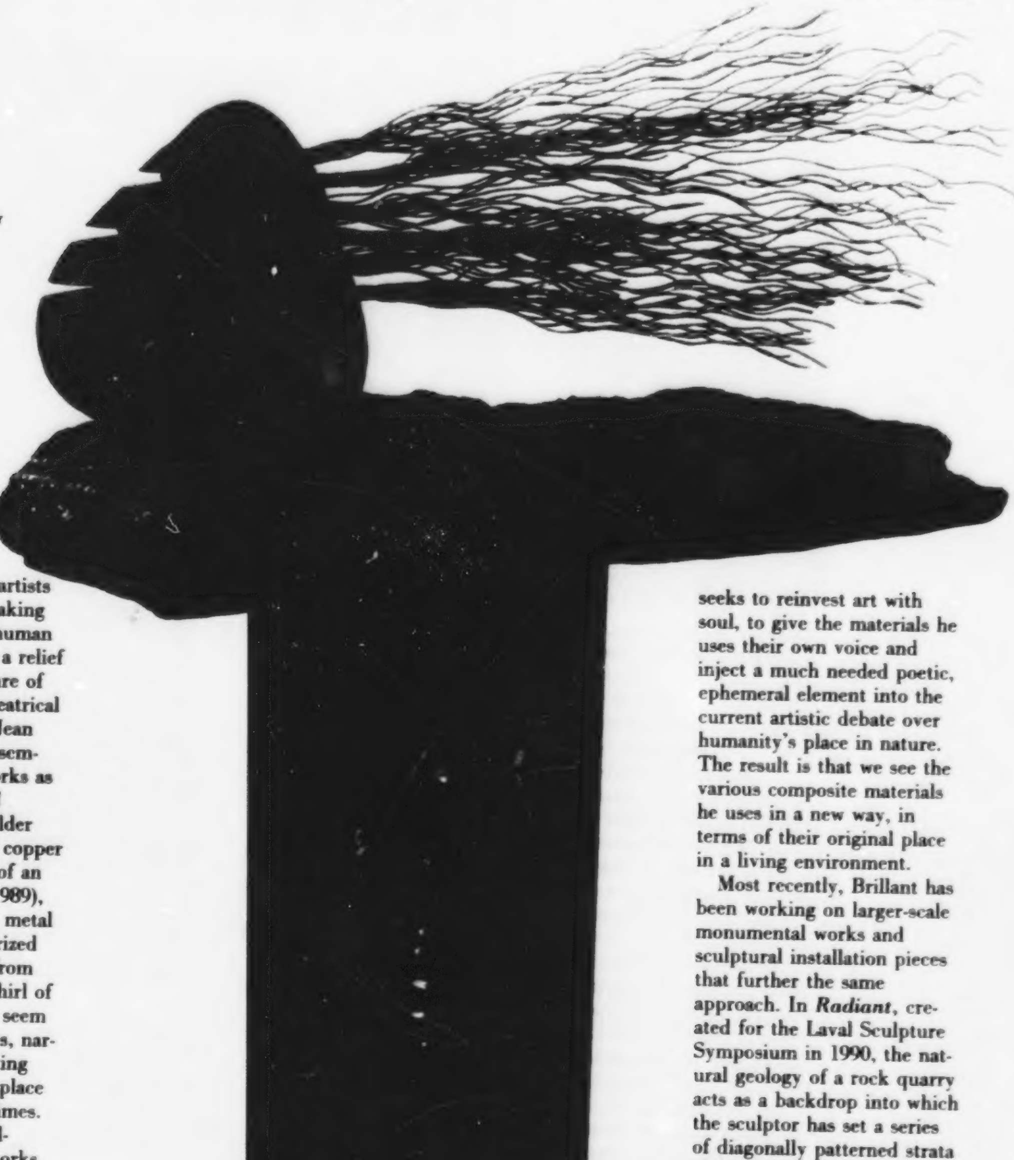
FOCUS

ON *JEAN BRILLANT*



Sur la falaise 1989
Granite, cast iron and copper
44 x 14 x 36 in.
Courtesy: Galerie Daniel

In an era when many artists seem obsessed with making statements about the human condition, it is indeed a relief to witness the admixture of compulsive wit and theatrical humor that we see in Jean Brillant's sculptural assemblages. Such recent works as *Le Refuge de Percival* (1990), in which a boulder bearing wavy bands of copper sits atop a cut section of an iron girder, or *Folie* (1989), in which three curving metal legs support a miniaturized red granite landscape from which a tornado-like whirl of copper spirals upward, seem like allegorical scenarios, narrative ideograms depicting events that have taken place in other places, other times.

Brillant is a Montreal-based sculptor whose works have added a new twist to the Nouveau Réaliste French sculptor Arman's maxim, "Let the objects compose themselves." By juxtaposing man-made objects (products) with untouched elements derived from nature, Brillant seeks to reinvest art with soul, to give the materials he uses their own voice and inject a much needed poetic, ephemeral element into the current artistic debate over humanity's place in nature. The result is that we see the various composite materials he uses in a new way, in terms of their original place in a living environment.

Most recently, Brillant has been working on larger-scale monumental works and sculptural installation pieces that further the same approach. In *Radiant*, created for the Laval Sculpture Symposium in 1990, the natural geology of a rock quarry acts as a backdrop into which the sculptor has set a series of diagonally patterned strata of bricks representing the atom, one of the smallest structural molecular forms known to exist in nature. Brillant will be exhibiting his latest works at Galerie Pierre Nouvion in the Principality of Monaco this September.
John K. Grande

FOCUS ON CAROLL MOPPETT

After a period of reassessment, Carroll Moppett has taken her work in new directions. Always an eclectic figure, the Calgary artist has added a major photographic component to work that has ranged from pattern painting and semi-abstract sculpture to installations.

One of these recent works, ***Paleontology: An Investigation into the Forms of Our Contingency*** (begun in 1989 and due to be completed by 1992), is a collaboration with her brother, Allan Lindoe, a paleontology technician at the University of Alberta. His contribution is a Cibachrome photograph of a field site in the North West Territories, a specimen cabinet and a journal containing both his own and Moppett's photographs of the fossils. For her part, Moppett includes photographs from the Milk River, an area considered sacred to natives, and an old Scout pup tent.

The work, taking the form of evidence of the siblings' respective professions, examines the conflicts and convergences of scientific (rational/-external/male) thought with artistic (emotional/internal/-female) thought. Moppett says her family was never a close one and she has only discovered a deep bond with her brother in recent years, especially on long rambles in the wild. ***Paleontology*** grew out of that relationship and draws on Moppett's understanding of her brother's thought patterns. The nature of Moppett's own contribution emerged during a canoe trip on the Milk River with her father and brother in the summer of 1990.

This rediscovery of blood ties, especially through nature, the mild defusing of the myth of the rationality of science, and the evocation of native spirituality give the piece a calm and nurturing tone. It is in marked contrast to ***Dreamland*** (1990), the first work of Moppett's new phase. This was a decidedly angry photographic installation featuring pictures lifted from magazines of wild animals being trapped, banded and measured. The pictures were displayed in a space designed to control the visitor's movement through it, and Moppett readily admits the work grew out of her anger at the way humans exercise control.

The highly personal tone of this and of ***Paleontology*** is typical. Moppett shuns the hypocrisy of the artist who uses others' experiences to illustrate her own ideas. "I find it abusive and usurious to talk about other people," she says. "I feel it's arrogant."

Paleontology will be shown at the Muttart Gallery, Calgary, in January 1992, the Alberta College of Art in March and the Wynick/Tuck Gallery in Toronto around April 1992. *Kate Taylor*

Above:
Untitled (1 of 10 images from *Dreamland*) 1990
16 x 20 in.
Photo by Douglas Curran

Below:
Field Camp AV-4
From *Paleontology: An Investigation into the Forms of Our Contingency* 1989-
Cibachrome
11 x 16 in.
Photo by Allan Lindoe
Both images courtesy Wynick/Tuck Gallery

FOCUS ON *BRENT GELAUDE*

Large Flat Bird 1990
Wood, paint
43 x 43 in.
Courtesy: Marion Scott Gallery

In a period remarkable for its appropriations of time-tested imagery and styles, Brent Gelaude is revitalizing folk art. There is no hint in Gelaude's work of the post-modern references that art history graduates typically employ. But the way he handles his materials and puts a spin on traditional folk art themes betray a technically disciplined hand and a well-educated sensibility.

A typical work manages to be both simple and complex in its craftsmanship and allusions. In *Large Flat Bird* (1990), a carved, cartoon-like bird is presented on a stained-wood backing. Gelaude has carefully parodied the traditional folk artist's naïvete and unsophisticated methods with his generic creature's silhouette and daubed plumage. At the same time he has ensured that the format's woodgrain suggests both a seascape and a woodblock print. The podium on which the bird is set also endows a two-dimensional object with a three-dimensional aspect, transforming the title into a lie.

Large Flat Bird recognizes the power inherent in the imperfect, semi-representational animals in Québécois folk altarpieces and in Henri Rousseau's jungle canvases. And although the viewer is invited to compare the work to the no longer politically correct hunter's trophy and the humble decoy ducks found in heritage-conscious living rooms, Gelaude's sculpture is a send-up and substitute for all these precedents.

Similar wit and wisdom are apparent in *Muskox* (1990). Here a cut-out bovine is set over a blizzard background. An understructure of snowdrifts on which the ox stands bears the phrase "ON AND ON AND ON...." The image and the words attest to the muskoxen's triumph over a bitter climate and man's destructiveness. The beast's dogged march is also emblematic of folk art's ability to soldier on through the shifts of changing fashion. That the sculpture also recalls pop-up illustrations and blizzard globes demonstrates again Gelaude's humor and his ability to make contemporary a subject which in this case has roots in paleolithic Lascaux.

Gelaude, who recently joined Vancouver's Marion Scott Gallery, participated in a group exhibition in May with Alexander Schick and Michael Lord.

Ann Rosenberg

FOCUS ON *DOUG HAYNES*

It is said that nothing is so debilitating as is total freedom; that an endless array of choices yields frozen bewilderment. Could one argue then that little is as empowering as the right constraint? In the case of the recent exhibition of Doug Haynes' work, ***Paintings from the Toledo Series*** at the Buschlen Mowatt Gallery in Vancouver in April, we might consider the source of Haynes' inspiration, El Greco, as his liberating constraint.

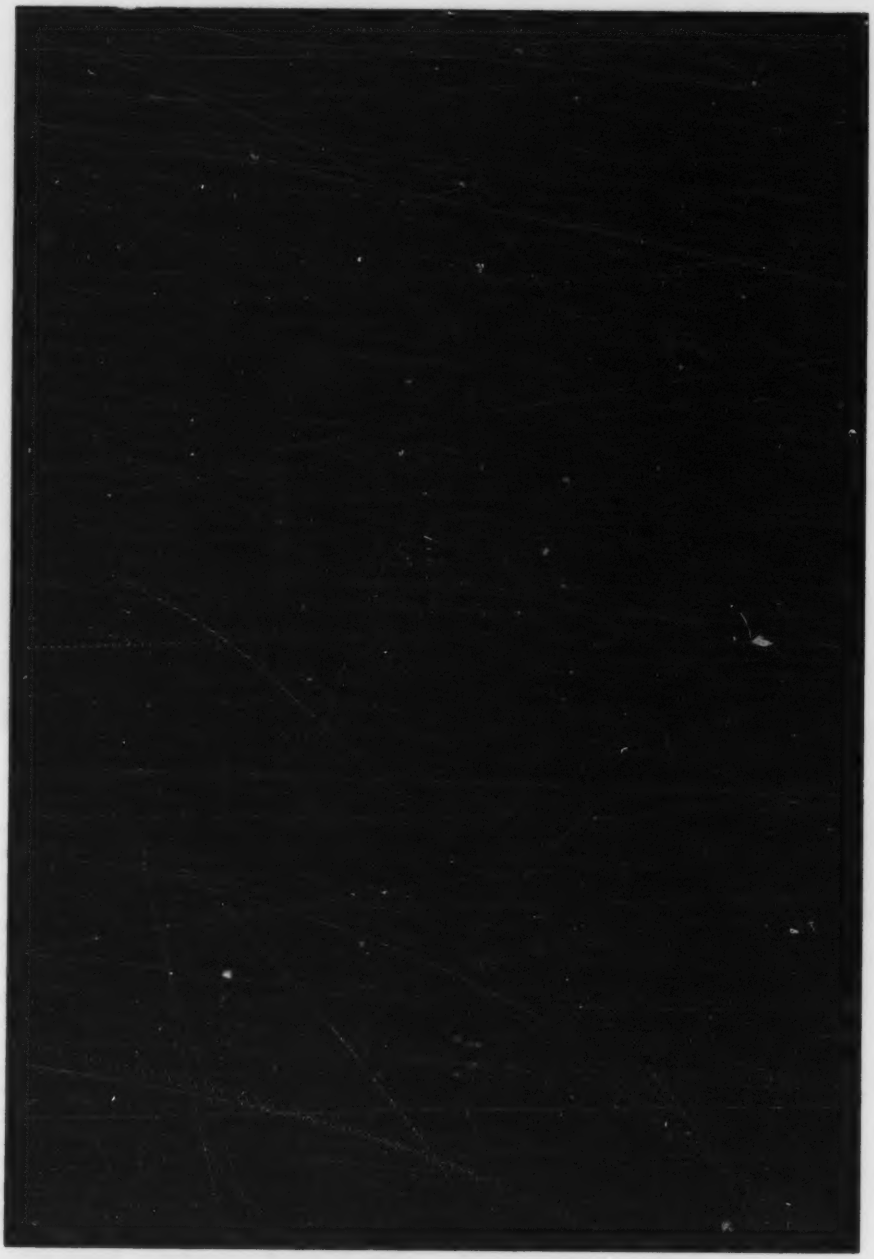
This series of paintings is obviously in homage to a master, but it is also a reiteration of pictorial concerns that have not, so far as I know, been dealt with this unabashedly in abstract art except, perhaps, by Jack Bush. Haynes' work seems to be a hybrid of non-objective painting and painting that makes use of subject matter. Shapes flutter and dance like putti or angels; figures ascend and float in a shallow, dished-in space that folds out to include the viewer. There is a richness and intensity of color, with surfaces of a deeper, more sonorous octave than were previously present in Haynes' work. It is the same hand but with a master's Midas touch now, opulent and sensuous.

Haynes has achieved this new resonance by limiting himself to his experience of El Greco's art, following where this experience has led. What we see here, finally, is Haynes' vision. The pictures are no more windows to look at El Greco than Cubism is to look at Cézanne.

There is a saying that galleries are places people visit to be criticized by the art. If that is true then this exhibition may have a field day.

Paintings from the Toledo Series is an extension of ***The Toledo Paintings***. ***The Toledo Paintings*** will tour, opening at the Edmonton Art Gallery in April, then moving on to The Whyte Museum of the Canadian Rockies, the Alberta College of Art, and the Art Gallery of Hamilton before closing at the Beaverbrook Art Gallery in Fredericton, N.B. in June 1993.

Harold Feist



Study for Santiago III
(*Toledo* paintings) 1990
Acrylic on canvas
80 1/2 x 55 in.
Courtesy: Buschlen Mowatt Fine Arts Ltd.

FOCUS

ON *JOHN MEREDITH*

The Bridge #1 1957
Oil on canvas
52 x 73 in.
Courtesy: Kaspar Gallery

The big retrospective of the work of veteran Toronto painter John Meredith was, one realizes with surprise, in 1974, organized by the Art Gallery of Ontario. And so it was a pleasure to encounter, at Toronto's Kaspar Gallery, another Meredith survey, smaller than the earlier one but not unsatisfying. Kaspar's *John Meredith: A Retrospective: 1955-1990* brought together a number of works sufficiently representative of the artist's slowly evolving approaches to the making of abstract pictures to provide once again a chance to follow the course of Meredith's rather exquisite sensibility as it moved further and further from structure out into the peculiar mix of delicacy and directness that made his best pictures so buoyant. In this respect, given that Meredith's work is *all* sensibility, *all* taste, his late sorties into figure painting still seem reactionary and reactive, the heavy impress of the nude's imminence as design bringing to ground again and again the airiness of his painterly touch.

And it's the touch that counts with Meredith. Touch and an adventurous palette. Meredith's odd feathery line, caused by his swiping at a still-wet stroke, remains a genuine invention, lending as it does both density and direction to the progress of his hand across the canvas or the paper. This controlled blurring enabled Meredith to create a genuinely architectonic space within his pictures even while conspiring to keep everything flat. All in all, it was a brilliant piece of painterly shorthand (because nudes have their own direction, Meredith's swipes at his drawings succeed only in making them look messy).

It is a pleasure, too, in the Kaspar exhibition, to have another look at the early Merediths — at pictures like *Phantom II* (1960) and the beautiful but claustrophobic *The Bridge 1* (1957). Especially important here is *April* (1961), a wonderfully innocent miasma of aimless yellow and purple and blue strokes breaking off on their own in search of the freedom that would characterize Meredith's best painting to come.

Gary Michael Dault

FOCUS ON JOHN BOYLE

Canadology — Mid Summer Madness (detail) 1988-89
Oil on canvas
66 in. x 12 ft.
Courtesy: Nancy Poole's Studio

Hard to believe, but John Boyle has been painting for just over 30 years now. The national touring retrospective that the London Regional Art and Historical Museums opens in September demonstrates a remarkable consistency in Boyle's work over three decades, at least from about 1964 to the present. Bravely for any artist, the show starts with his very first painting ***The Christmas Spirit*** (1960), and exhibits the products of the early learning years as well as his better-known painted constructions of the later 1960s, which culminated in his 1969 major opus, ***Midnight Oil***, and his accomplished oeuvre of subsequent years.

Yet the latest work remains as fresh and as strong as the major statements of the 1960s, '70s and '80s. His current ***Canadology*** series, which he is painting as his contribution to the science that he has invented and defines as the anthropological study of the culture of the nation that once was Canada — free trade and a few other projects of our present government being understood by the artist as the death knell of our country — is just as relevant as his ***Yankee Go Home*** (1973-74), ***Batoche*** (1975) and ***Reciprocity*** (1985) series of previous years.

Boyle's images remain easy to see but hard to take. Color defines mass and simultaneously edges form, as in the color printing process. Color has Kodachrome intensity, and its modulations are keyed to patterns like those obtained from screen printing with the half-tones reduced or eliminated. The result is an instantly recognizable billboard-like image.

The figures defined by those colors aggressively inhabit their landscapes. Very often the support obtrudes, as a banner, a tent flap, a blimp, a free-standing cut-out, or simply an awkward shape jutting out into our space. Even when the surface is a conventional rectangle, the figures are juxtaposed onto and into the landscape of ground, so that they appear to hover halfway between our space and the represented world of the landscape.

Boyle's subjects are presented to us with a sense of humor that only makes them more earnest, as personally meaningful figures that he wants us to recognize as public personae. Heroes or scoundrels, often idiosyncratic, they are insistently made present for our contemporary historical and political consciousness as people who ought to matter to us.

John Boyle is the major Canadian figure painter of the second half of the 20th century — a period when the potential of the figure in Canadian painting has for the first time been fully realized. Still uncomfortable now, in the next century these paintings will be recognized as characteristic statements of our time.

The retrospective opens in London, Ont. September 7, and moves to St. Catharines and Fredericton. It closes in Charlottetown on July 8, 1992. ***The Unofficial J.B. Boyle Retrospective*** at Nancy Poole's Studio runs from August 24 to September 19, 1991. ***Barry Lord***

FOCUS ON PAUL FOURNIER

Fifteen years ago, Paul Fournier's canvases seemed typical of his generation of Toronto painters. Like his colleagues K. M. Graham, Daniel Solomon, Paul Hutner and David Bolduc, Fournier demonstrated an almost Fauvist sense of color and an ability to be both playful and lyrical in the same picture. Like them, too, he clearly admired Matisse and Jack Bush. Yet Fournier's pictures were and have remained stubbornly personal, in a challenging territory of his own, a narrow zone between reference and invention.

Fournier's ambiguous images assert his dedication to abstraction, yet they remind us that he is a master draughtsman and graphic artist, capable of meticulous realism. It's not that he dissembles a naturalist impulse. Rather, his pictures operate simultaneously in several ways. In the 1970s, declarative expanses of color also suggested windows with distant landscape views, calligraphic swirls also evoked cascades of foliage, and stiffer drawing both contained interior incidents and conjured up window frames and balconies. More recently, "foliage" drawing has read simply as polychrome loops and whorls, rather than as plant life, as in a series inspired both by sound and by the appearance of musical notation. But a sense of motion, of growth, persists. Sometimes, in pictures that seem equally about the concept of all-overness and cosmic oppositions of tempest and calm, dark and light, drawing is submerged by sheets of diaphanous color, while at others, buried flourishes are allowed to break through the enveloping pigment to set up new rhythms and call up new associations.

Alluvial Night 1990
60 x 80 in.
Courtesy: Klonaridis, Inc.

Fournier's viewpoint varies, so that we feel engulfed by aggressive undersea life or lost in a tropical garden, stand comfortably at a wide-flung window or float, like figures in a Tiepolo ceiling, into a limitless skyscape. But Fournier's passionate dialogue with both nature and the stuff of painting links even his most diverse works. No matter how potent the allusion, Fournier, as a highly intuitive artist with a profound belief in the expressive power of his materials, always makes us aware of the sensuality of paint, the excitement of the act of painting. His best works continue to be joyous metaphors for intense feelingsabout the natural world, filtered through experience of the painters he admires most, and translated into a non-specific language of gesture, inflection and color.

Klonaridis Inc. in Toronto will show Fournier's new paintings from June 1 to July 5.

Karen Wilkin

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defending the work, received a sexually threatening letter. Had the artist, the curator and the communications officer at the National Gallery all been men, the controversy would without a doubt have had an entirely different inflection. (For starters, the work would probably have been deemed sexist.) The stridency of the work resides in the gender of the sender; Sterbak's flesh dress functions as much as a work of performance art—as an action—as it does as sculpture.

Meat is traditionally for men. As Adams writes, "People with power have always eaten meat. The aristocracy of Europe consumed large courses filled with every kind of meat while the laborer consumed the complex carbohydrates. Dietary habits proclaim class distinctions, but they proclaim patriarchal distinctions as well. Women, second-class citizens, are more likely to eat what are considered to be second-class foods in a patriarchal culture: vegetables, fruits, and grains rather than meat. The sexism in meat-eating recapitulates the class distinctions with an added twist: a mythology permeates all classes that meat is a masculine food and meat-eating a male activity.... Women...engage in deliberate self-deprivation, offering men the *best* foods at the expense of their own nutritional needs."

In the home, the woman is traditionally responsible for maintaining this domestic economy, for harboring the family's resources, for saving. Significantly, most of the negative response to Sterbak's work — both from the public and from Parliament — centred on the issue of waste; how can the gallery show a work of art made out of 50 pounds of meat when people are starving? But, as Sterbak has pointed out, there is no meat shortage in Canada; there is a money shortage. If waste alone were truly the issue, similar arguments would surely have been raised regarding Richard Serra's extravagant use of building materials — Corten steel, for example — in his monumental sculptures. These materials, after all, could have been put to better practical use building housing for the homeless. Somehow, to my knowledge, the issue just never came up. (Neither, for that matter, has it come up in relation to the work of Austrian performance artist Hermann Nitsch, who slaughters animals as part of his work. Here dissenting criticism has centred on the issues of cruelty and sensationalism, not waste.) But for a woman artist (and curator) to "waste" 50 pounds of meat constitutes a transgression of her traditional role as woman, a creature who requires no meat, who is herself meat, who saves herself and her resources for male consumption. What is posited by Sterbak's critics as an issue of class in fact screens an issue of gender.

If she can find it in herself to do so, Sterbak should revel in the notoriety of the flesh dress. The intensity as well as the nature of the public's response are a testimonial to the work's commendable defiance, and to its effectiveness as a social intervention.

WIND-UP

The Flesh Dress: A Defence BY SARAH MILROY

Vanitas: Flesh Dress for an Albino Anorectic
1987 (first version) Mixed media
Courtesy: Galerie René Blouin

Jana Sterbak's meat dress (actually called ***Vanitas: Flesh Dress for an Albino Anorectic***) is one of my favorite works of contemporary Canadian art. It was thus with great interest that I watched it stand trial at the National Gallery this spring. What exactly was it guilty of?

The work can be defended on many grounds. First, its situation within the art-historical tradition of the Vanitas — a still life mode in which the cycle of fecundity, plenitude and then decay is suggested, our mortality made visible to us through the visual imagery of ripening/rotting fruit, vegetables, overblown flowers, even aging meat (often a human skull was thrown in for good measure). Sterbak's work is thus legitimated by being situated within this art-historical trajectory. Fair enough. Another argument could stress the importance of non-traditional materials in 20th-century art (Meret Oppenheim's fur teacup, Robert Rauschenberg's stuffed goat, Joseph Beuys' felt and fat spring to mind). As well, the work stands in the Surrealist tradition of the uncanny, of the ***informe***, disturbing the distinctions, by which we categorize experience (animate/inanimate, dry/wet, animal/human and so on).

Valid as these approaches to the work are, it nonetheless seems to me that the strength of the work lies not in its adherence to cultural norms but in its deviation from them. A better defence of the work lies in naming the ways in which Sterbak's flesh dress transgresses. And I would argue that its transgressions are enacted primarily in the arena of gender.

The flesh dress is female, and it is made of meat. In cojoining these two signs, Sterbak commits a major gender infraction, naming the equation between meat and women — both objects for male consumption — that patriarchal society would prefer to leave unspoken (and therefore more pervasive). As Carol Adams writes in her recently published book ***The Sexual Politics of Meat***, "Sexual violence and meat-eating, which appear to be discrete forms of violence, find a point of intersection in the absent referent. Cultural images of sexual violence, and actual sexual violence, often rely on our knowledge of how animals are butchered and eaten." Thus, as Adams points out, whorehouses are described as ***maisons d'abattage***, literally "slaughterhouses", and the accoutrements of bondage suggest the domination of animals — bullwhips, prods, chains and ropes. To me, it's fascinating that the flesh dress controversy erupted just at the moment that ***Silence of the Lambs*** was dominating the box office, a movie in which a serial killer butchers women for their skins. Clearly, Sterbak is on to something.

The flesh dress thus constitutes an act of female disobedience: it speaks the unspeakable and is therefore punishable. Shortly after the gallery began exhibiting the work, the ***Toronto Sun*** and ***Ottawa Sun*** ran a cartoon presenting the flesh dress refashioned as a curvy, spaghetti-strapped slip (emphasizing its female gender) and encouraging the public to cut the image out, smear it with disgusting foodstuffs and mail it to Diana Nemiroff, the curator responsible for the show at the National Gallery. The cartoonist included the address. He urged respondents to use the most repulsive materials possible because "Diana will like that" (by calling the curator "Diana" instead of "Nemiroff," he emphasized her gender and in his phrasing — "Diana will like that" — subtly intimated her sexual appetite).

More than 200 people mailed in the cartoon. Some of them smeared the paper with shit; gallery mailroom staff had to open the mail with rubber gloves for weeks. Meanwhile the gallery's communications officer, also a woman, whose name had been in the news

Continued on page 71

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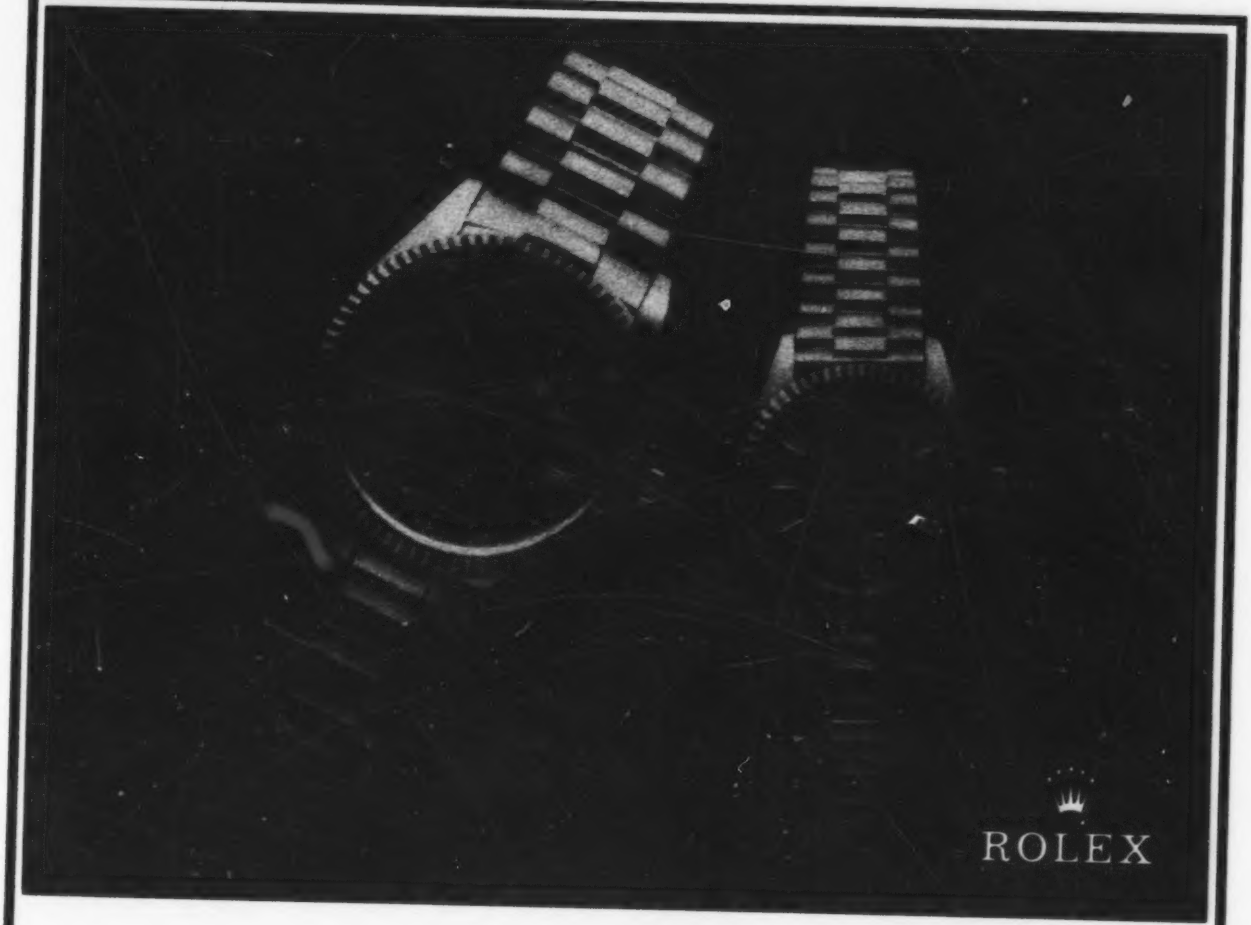

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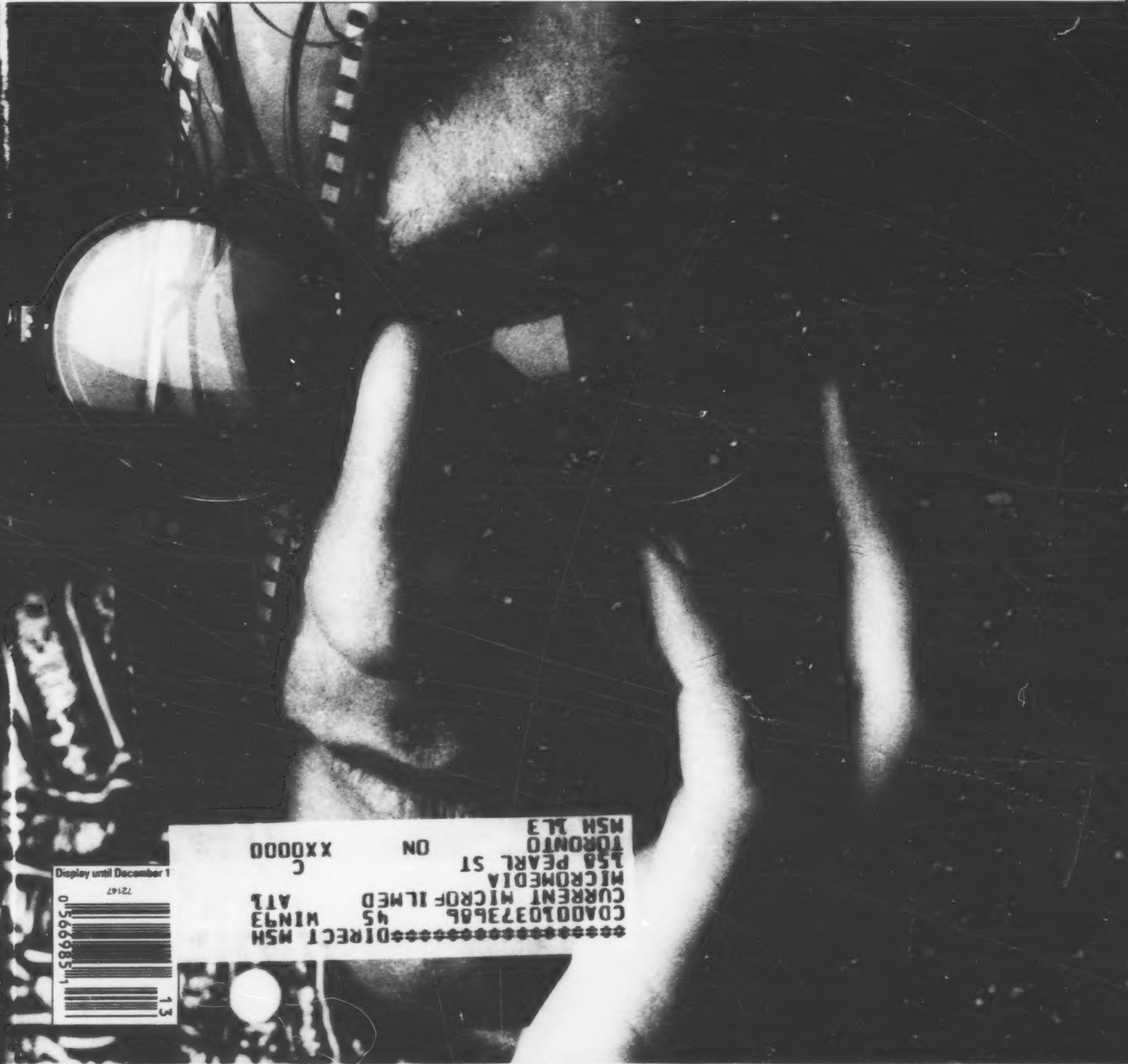

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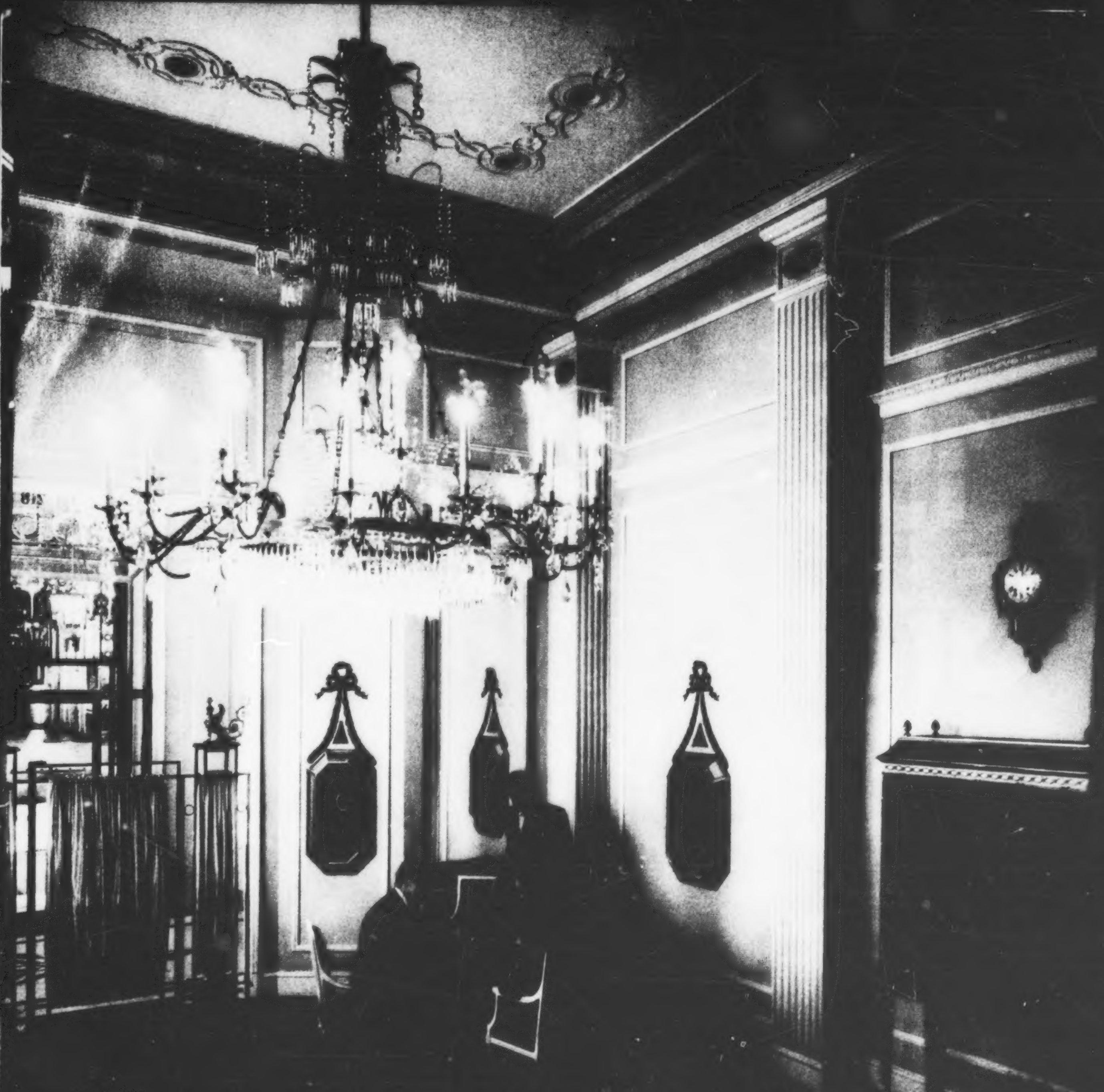

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Canadian Art
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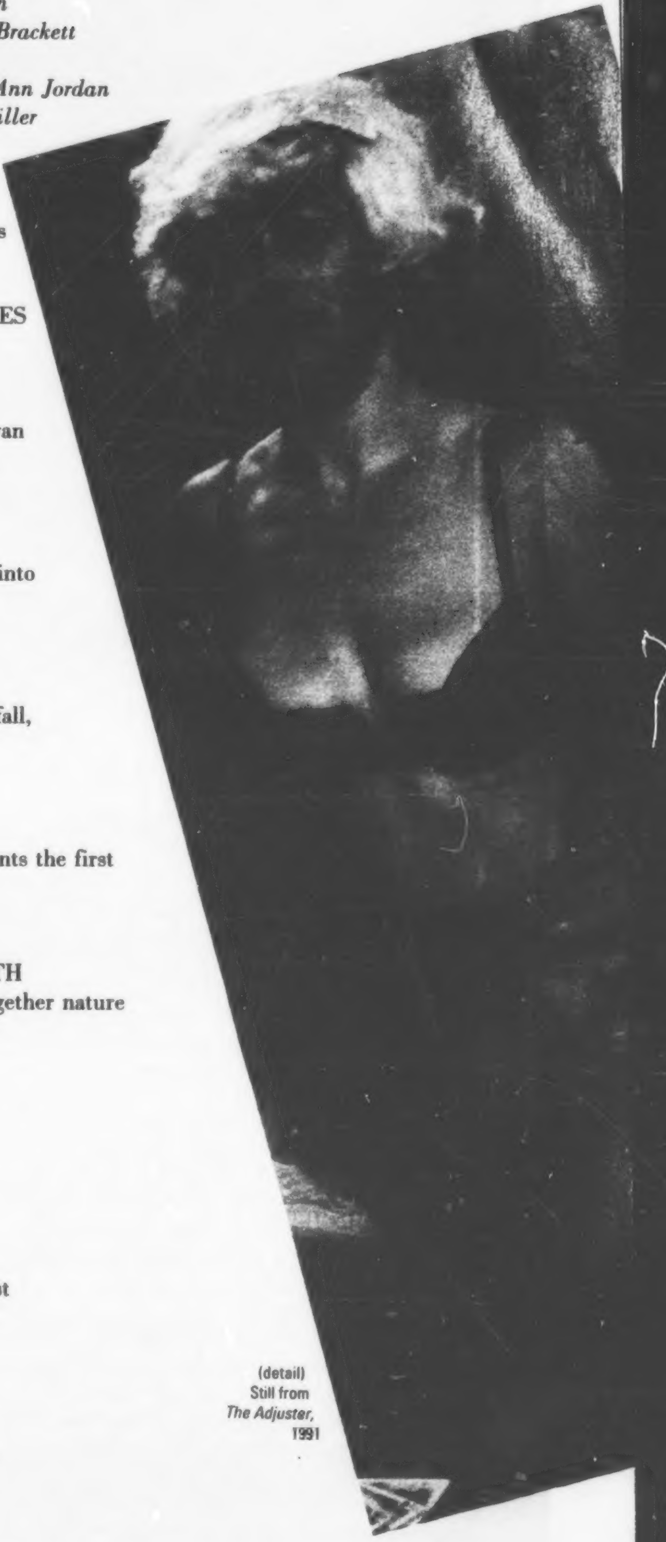

(detail)
Still from
The Adjuster,
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CANADIAN
ART

Volume 8, Number 3
Fall/September 1991

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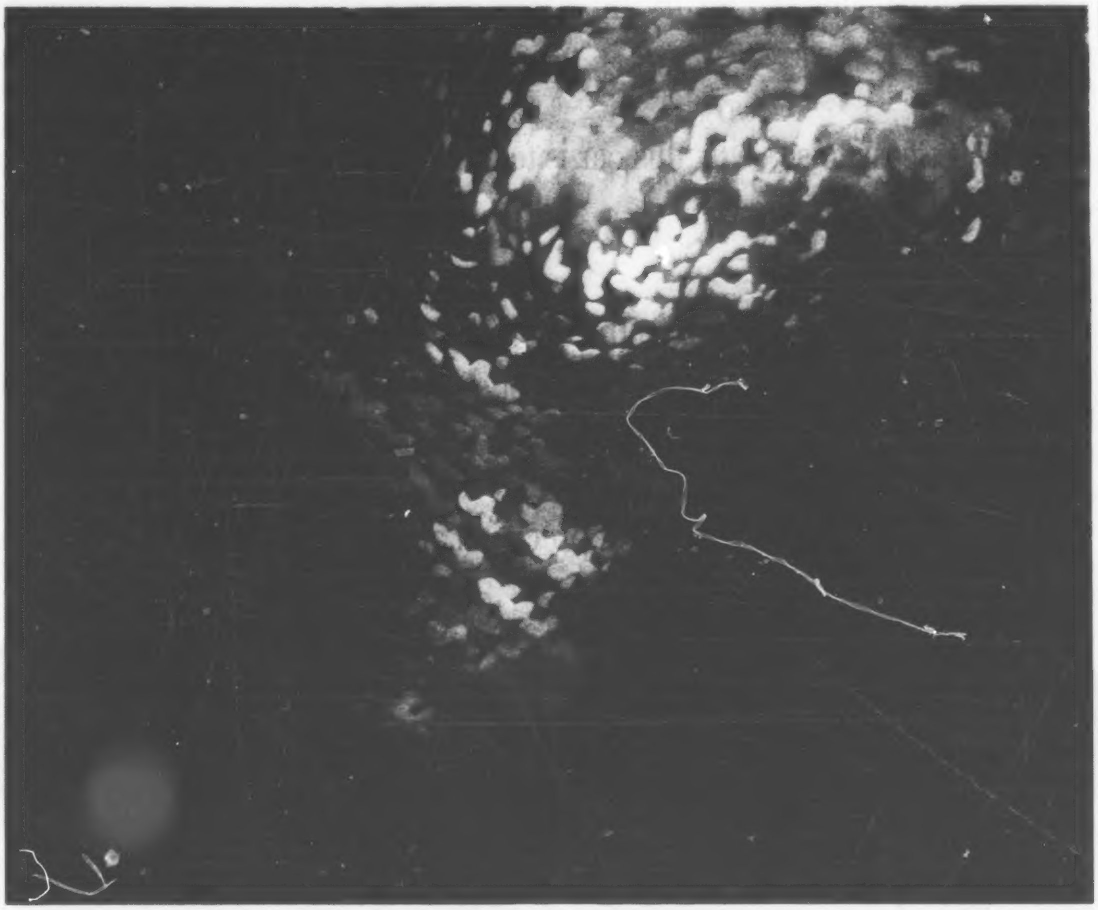
Atom Egoyan 1991
Portrait photo by Johnnie Eisen

Art for Life



Michel Leroux
Composition with leaves
Oil on canvas, 30" x 36"

To gaze at Michel Leroux's works of art is to enter into the sensuous world of nature.

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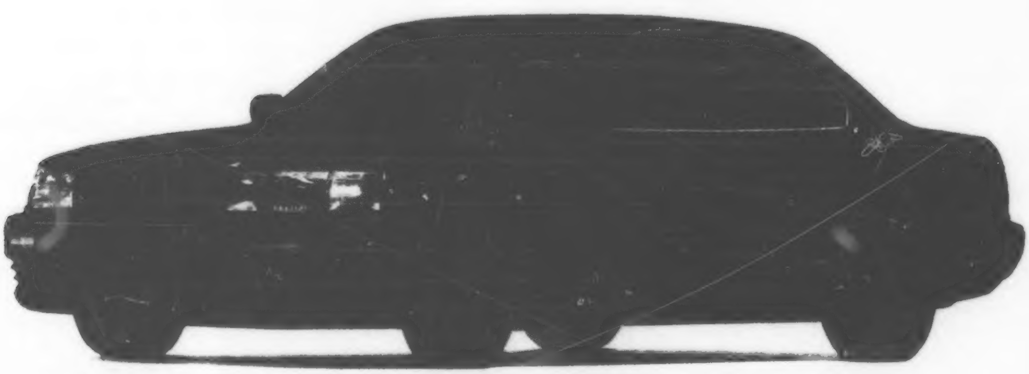

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EDITORIAL

Our cover story this issue, on Canadian filmmaker Atom Egoyan, is in keeping with our philosophy at *Canadian Art* that the visual arts include not just painting and sculpture but a host of other media. Egoyan has a firmly established reputation as a skilled filmmaker and his latest work, *The Adjuster*, will certainly uphold that view. The film has already garnered praise when it premiered at the prestigious Directors' Fortnight at the Cannes Film Festival in May, and it went on to share second prize at the Moscow International Film Festival. *The Adjuster* will premiere in Canada at Toronto's Festival of Festivals in September.

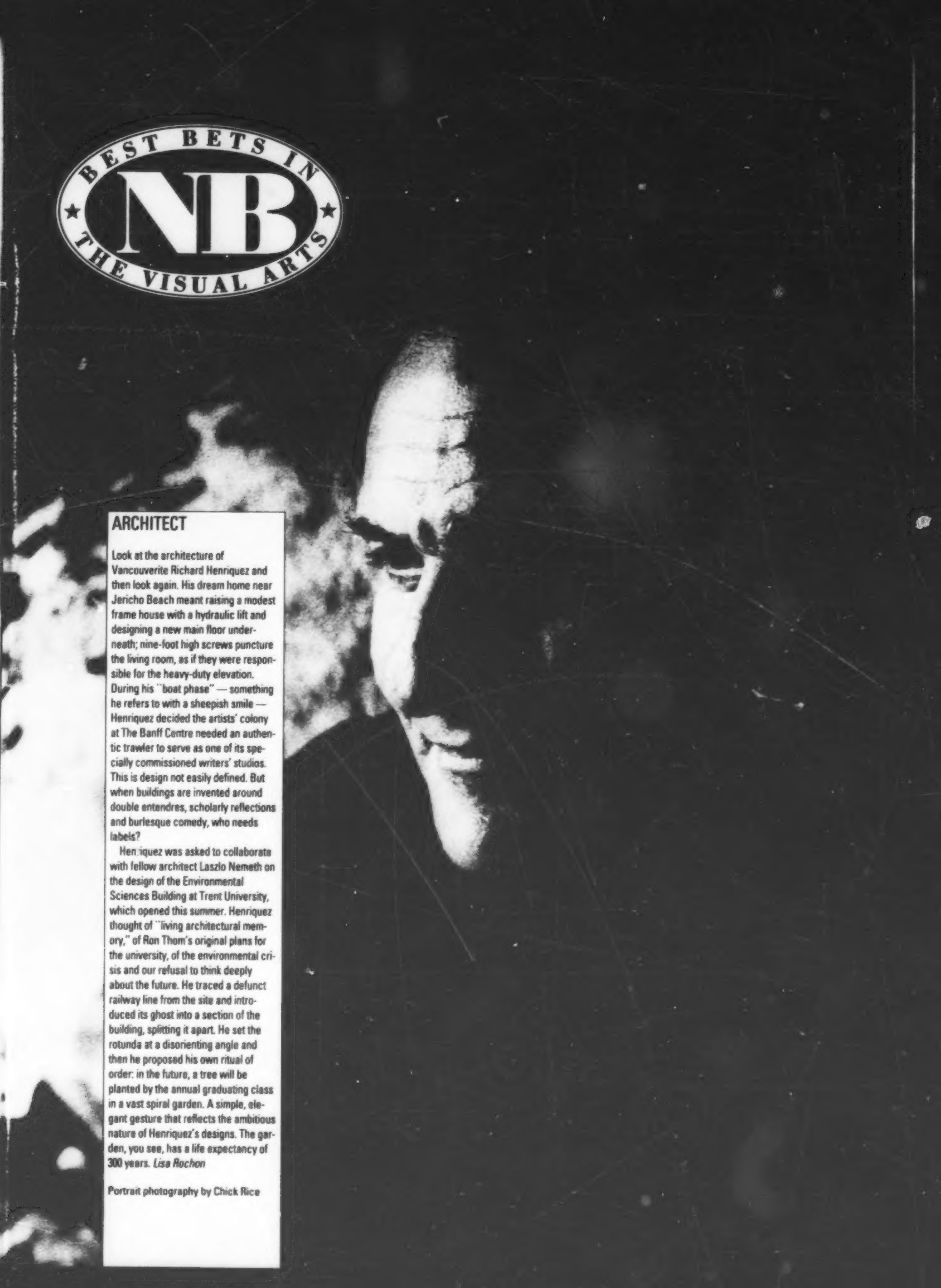
Another young artist who is making something of a name for himself is Chris Cran. Nancy Tousley's thoughtful overview of Cran's work accompanies a portfolio of his paintings. Also in this issue are articles on General Idea, who are mounting their first Canadian show in what seems like a long time at the S.L. Simpson Gallery in Toronto, and David Milne, whose work is being given its first major retrospective in 25 years.

This is a rather strange editorial to write, because it is, in fact, my last and my last issue as editor. Both *Canadian Art*'s publisher, Laurie Vernon, and I have decided to leave the magazine to pursue other interests. During our time at *Canadian Art*, we were proud to have won the magazine's first-ever National Magazine Awards (four, over our three-and-a-half-year tenure). We also increased our circulation by a phenomenal 32 per cent. And we were both particularly proud to be part of such a fine group of co-workers, all of whom are named on the masthead.

These achievements will no doubt be continued and surpassed by our successor, Sarah Milroy, who takes over as publisher/editor. Milroy has long been a part of the *Canadian Art* team, both as a staff editor and lately as a contributing editor, and her input into the magazine has always been immensely valuable. We're all confident that she will continue to make *Canadian Art* a magazine to watch.

Jocelyn Laurence
Editor

BEST BETS IN
NB
THE VISUAL ARTS

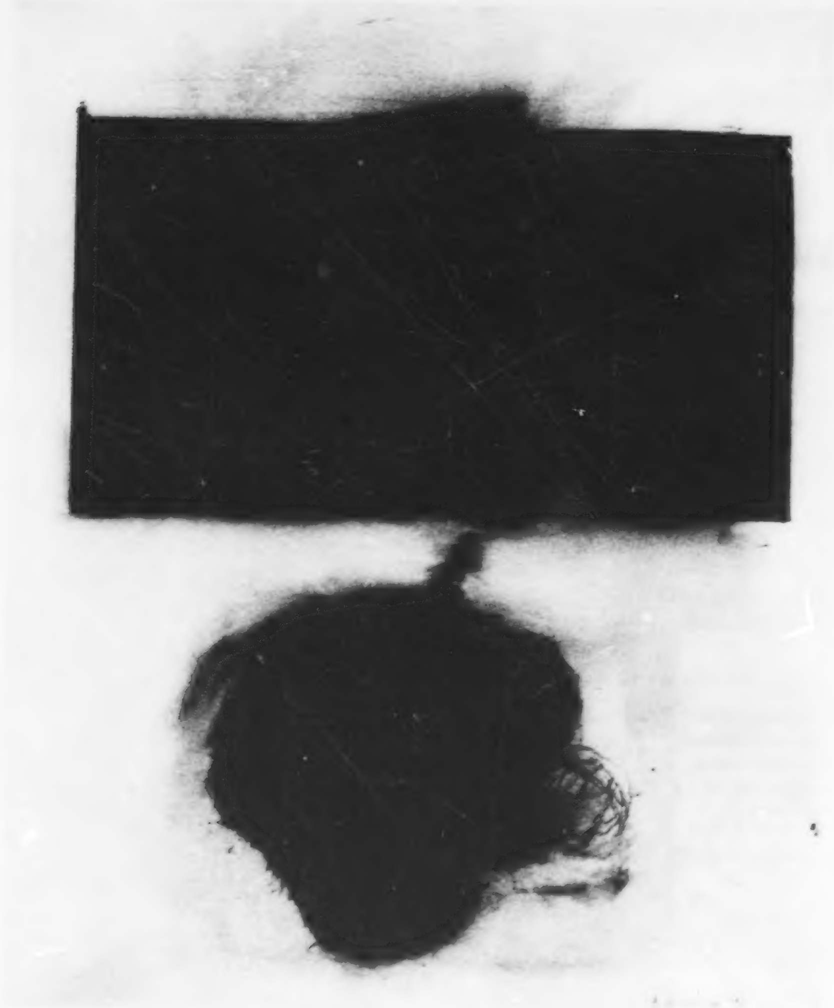


ARCHITECT

Look at the architecture of Vancouverite Richard Henriquez and then look again. His dream home near Jericho Beach meant raising a modest frame house with a hydraulic lift and designing a new main floor underneath; nine-foot high screws puncture the living room, as if they were responsible for the heavy-duty elevation. During his "boat phase" — something he refers to with a sheepish smile — Henriquez decided the artists' colony at The Banff Centre needed an authentic trawler to serve as one of its specially commissioned writers' studios. This is design not easily defined. But when buildings are invented around double entendres, scholarly reflections and burlesque comedy, who needs labels?

Henriquez was asked to collaborate with fellow architect Laszlo Nemeth on the design of the Environmental Sciences Building at Trent University, which opened this summer. Henriquez thought of "living architectural memory," of Ron Thom's original plans for the university, of the environmental crisis and our refusal to think deeply about the future. He traced a defunct railway line from the site and introduced its ghost into a section of the building, splitting it apart. He set the rotunda at a disorienting angle and then he proposed his own ritual of order: in the future, a tree will be planted by the annual graduating class in a vast spiral garden. A simple, elegant gesture that reflects the ambitious nature of Henriquez's designs. The garden, you see, has a life expectancy of 300 years. *Lisa Rochon*

Portrait photography by Chick Rice



Betty Goodwin (1923-) Untitled (Black Screen Series), 1990
Tar, pastel, graphite and wash on Geofilm, 63.5 X 52.5 cm

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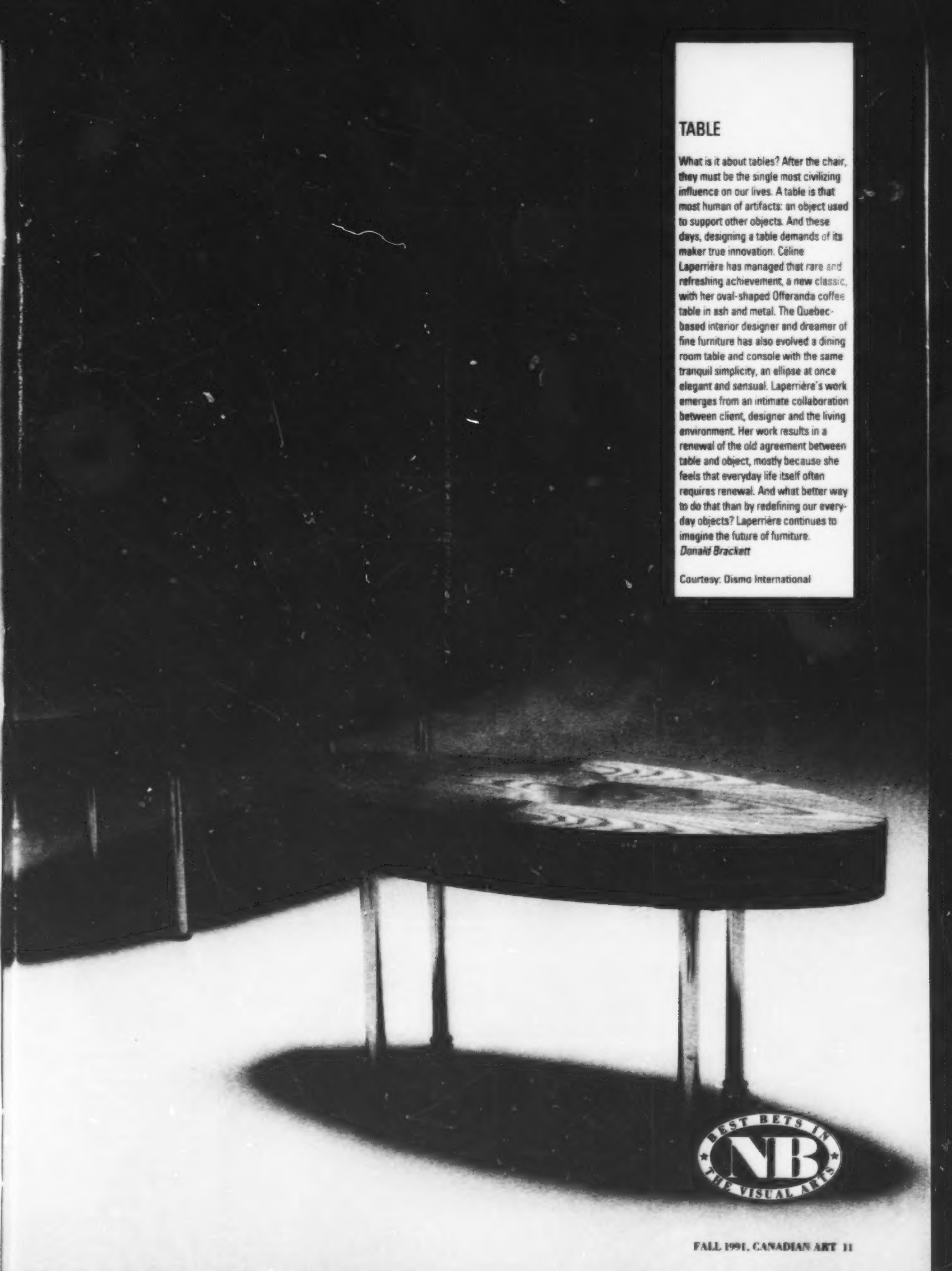

TABLE

What is it about tables? After the chair, they must be the single most civilizing influence on our lives. A table is that most human of artifacts: an object used to support other objects. And these days, designing a table demands of its maker true innovation. Céline Laperrière has managed that rare and refreshing achievement, a new classic, with her oval-shaped Offeranda coffee table in ash and metal. The Quebec-based interior designer and dreamer of fine furniture has also evolved a dining room table and console with the same tranquil simplicity, an ellipse at once elegant and sensual. Laperrière's work emerges from an intimate collaboration between client, designer and the living environment. Her work results in a renewal of the old agreement between table and object, mostly because she feels that everyday life itself often requires renewal. And what better way to do that than by redefining our everyday objects? Laperrière continues to imagine the future of furniture.

Donald Brackett

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BEST BETS IN NB THE VISUAL ARTS

HATS

Fashion and design intellectual Karim Rashid has, with his tongue slightly in his cheek, deliberately appropriated Canadian icons in producing a line of utilitarian haberdashery under the ``North" label. In cities like Toronto, New York, Los Angeles and Tokyo, retail outlets such as Simpsons, Barneys, Neiman Marcus and Charivari are carrying caps and hats with names like The Hoser, The Ranger and The Mountie. The collection of caps are crafted from wool meltons, tweeds and flannels, the structured hats from beaver and wool fur-felt.

Rashid is no stranger to the Canadian fashion industry: he was co-founder and head designer of the Babel line of men's and women's clothing. He is also very hot property on the design scene: armed with a degree from Carlton in Industrial Design and post-graduate work in Italy, he has produced several pieces of exhibit and product design and an international tour is being organized that will profile his lines of furniture and lighting, travelling from New York to Los Angeles, London, England, Tokyo and Toronto. Rashid is one of the few true ambassadors of Canadian design. *Kelly Rude*

Photography: Colin Faulkner
Courtesy: Karim Rashid, North Studio

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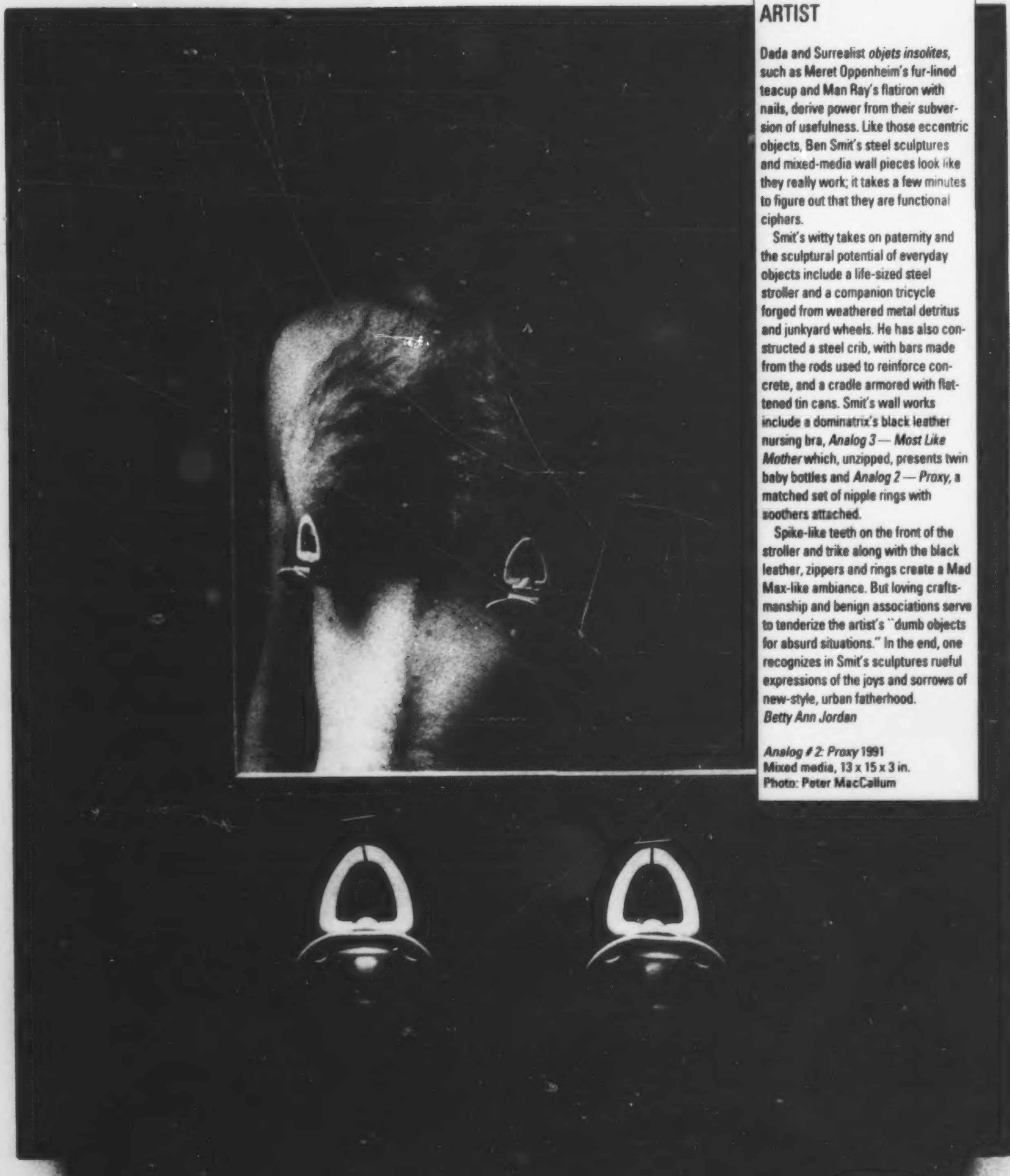

ARTIST

Dada and Surrealist *objets insolites*, such as Meret Oppenheim's fur-lined teacup and Man Ray's flatiron with nails, derive power from their subversion of usefulness. Like those eccentric objects, Ben Smit's steel sculptures and mixed-media wall pieces look like they really work; it takes a few minutes to figure out that they are functional ciphers.

Smit's witty takes on paternity and the sculptural potential of everyday objects include a life-sized steel stroller and a companion tricycle forged from weathered metal detritus and junkyard wheels. He has also constructed a steel crib, with bars made from the rods used to reinforce concrete, and a cradle armored with flattened tin cans. Smit's wall works include a dominatrix's black leather nursing bra, *Analog 3 — Most Like Mother* which, unzipped, presents twin baby bottles and *Analog 2 — Proxy*, a matched set of nipple rings with soothers attached.

Spike-like teeth on the front of the stroller and trike along with the black leather, zippers and rings create a Mad Max-like ambiance. But loving craftsmanship and benign associations serve to tenderize the artist's "dumb objects for absurd situations." In the end, one recognizes in Smit's sculptures rueful expressions of the joys and sorrows of new-style, urban fatherhood.

Betty Ann Jordan

Analog # 2: Proxy 1991
Mixed media, 13 x 15 x 3 in.
Photo: Peter MacCallum

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PILLOWS

Most pillows are meant to be plumped up, piled high and sunk into. But some cushions, like the beaded confections of Montreal designer Laurence Picot, are made to be prized.

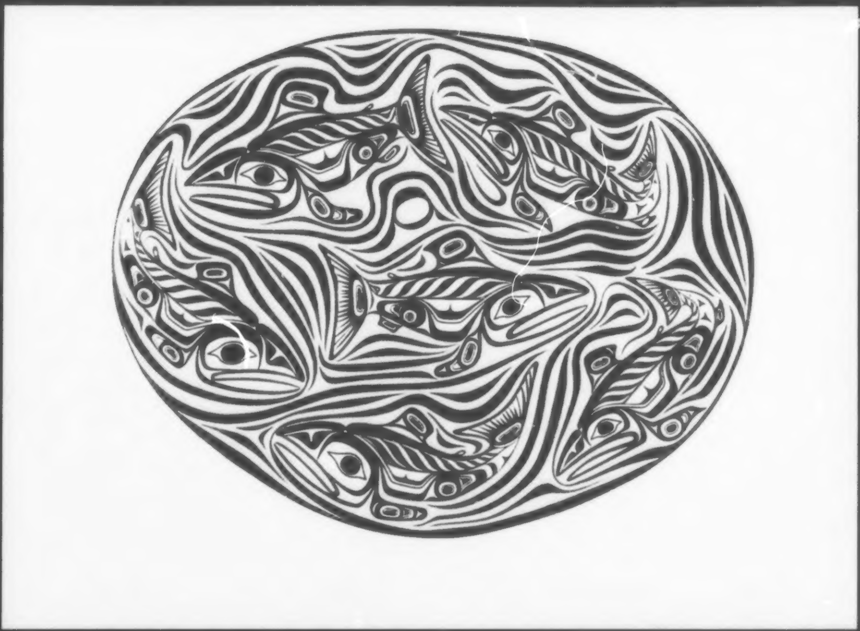
Picot, who moved to Quebec from Paris in 1990, began making cushions last winter with velvet left over from a curtain she'd sewn for her new furniture showroom. Like bejewelled swatches of a starry night sky, the soft furnishings are made of dark purple or green velvet embroidered with pearls. Other pillows, equally sensuous, are festooned with handwoven silk braid, which Picot imports from France.

All Picot's cushions are sumptuous, tactile and expensive. An admirer of worn antiques, she designs her work to look both historical and modern. "I want my pieces to spark associations about the past, present and future," says the 27-year-old designer. And indeed, her velvet pillows appeal as much to the imagination as they do to the eye.

Laurence Picot's showroom is at 90 rue Vinet, Montreal, P.Q. H3J 2C9. Tel. (514) 934-5323. *Maja Miller*

Portrait photography by Ron Levine

BILL REID



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CHAIR

Two Montreal firms — R.G.A. Metal, a manufacturer, and Dismo, a distributor — have entered into a joint venture to produce a line of furniture, relying on the manufacturer's expertise with steel rods. It is no surprise that the best product to date was designed by the talented young Torontonian Scot Laughton.

Laughton, an industrial design graduate of the Ontario College of Art, is best known for his Strala lamp (designed with Tom Deacon), which received a *Progressive Architecture* citation in 1987. The two Montreal firms were very astute in commissioning him to produce this new work. Laughton is already a pioneer in contemporary furniture manufacturing in Canada (in 1987 he formed PORTICO, a furniture design company, with Scott Lyons and James Bruer), and with this new chair, he has lent himself to the cause of design democracy: this exercise in elegant animation retails for $107.

With its mahogany-stained seat in deliberate contrast to the black wrinkle-epoxy finished frame, and its simple steel rod legs reminiscent of a cantering horse, Laughton's pull-up chair is possibly his best work to date. The chair (called "Cindy" by R.G.A.) is available through Dismo International, Montreal. *Kelly Rude*

Courtesy: Dismo International

SPARKLE OF GLASS 1926, oil on canvas
Vincent Massey Bequest, 1968 National Gallery of Canada, Ottawa

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Fast

Jassito Wadhwani
Water 1988
Hand-tinted silver bromide photograph
19 x 19 in. Collection: the artist
Courtesy: The Leeds City Art Galleries

A CROSS CANADA

CHECK-UP ON

PEOPLE AND

EVENTS IN

THE ARTS

Fabled Territories: New Asian Photography in Britain is part of an ongoing trend to use photography and video as a means of challenging the marginalization of racial minorities living and working in the West. Organized by the Leeds City Art Gallery in conjunction with the Viewpoint Photography Gallery of Salford, England, the exhibition features the work of 16 young artists of South Asian descent. Born in places as culturally diverse as Rawalpindi, Bolpur, Liverpool, Paris and Mbarara, Uganda — but all raised in Britain — these artists find common themes in their sense of displacement and exclusion, and their desire to recover identity out of a sense of place and history. For some, identity is constructed through visits to the Indian subcontinent; for others, it is retrieved out of a family photo album or developed in a community photography workshop in the inner-city area of Southampton. For all, it is a struggle of reclamation and redress.

On exhibition at the Vancouver Art Gallery from November 20 to January 26, *Fabled Territories* follows closely on the heels of *Yellow Peril: Reconsidered* (at the Contemporary Art Gallery, Or and Artspeak), *Disputed Identities* (at Presentation House in North Vancouver), *Culturally (dis)Placed* (at the Burnaby Art Gallery) and *Our Chiefs and Elders* (at the UBC Museum of Anthropology). Over the past year, all these shows have addressed issues of race and representation and all have been well received in an urban area where over half the school children speak English as a second language. *Robin Laurence*

Northern Lights, an exhibition of Canadian videotapes and installation work, will be presented at the new Canadian Chancery in Tokyo from Nov. 1 to Dec. 15. The works were selected with an eye to both Canadian sources and Japanese audiences by Toronto curator Peggy Gale and Akihiko Morishita of Kobe, Japan. *On the Roof of the World* by Tomiyo Sasaki, a seven-channel, 32-monitor installation with additional painted and sculptural elements, is central to the exhibition, which also includes 14 single-monitor videotapes featuring the work of Sara Diamond, Vera Frenkel, Lisa Steele/Kim Tomczak and Ruby Truly. A bilingual catalogue will accompany the exhibition and all tapes will be subtitled in Japanese. It is anticipated that the videotapes will tour to three Japanese museums after the exhibition closes in Tokyo and the single-channel tapes will be purchased for the Canadian Embassy in Tokyo as the foundation for a collection of recent Canadian video and for research and archive purposes. *Christina Hartling*

For

Henry Fuseli
Two Courtesans with Fantastic Hairstyles and Hats c. 1796 - 1800
Pen and ink drawing with color washes
7 x 6 3/8 in.
Organized by the American Federation of Arts and the Auckland City Art Gallery, New Zealand
Courtesy: National Gallery of Canada

Aficionados of English Romanticism's kinkier side will rejoice in *The Drawings of Henry Fuseli from the Auckland City Art Gallery*, at the National Gallery of Canada from Sept. 13 to Nov. 10. The show comprises a mysterious cache of 37 drawings that surfaced in an estate sale at a remote New Zealand outpost. Conviction runs high that the portfolio was assembled by one of Fuseli's biggest admirers, William Blake.

The collection's transport to New Zealand remains a delicious mystery, both because of the extraordinary condition of the works and because of their thematic inclusiveness, representing as they do, all aspects of Fuseli's production in this intimate medium. Douglas Schoenherr, who coordinated the show's appearance in Ottawa (and who prepared *Fuseli and his Contemporaries: Prints and Drawings from the National Gallery of Canada* to run at the same time), describes the works as "wild and wonderful," a fascinating blend of neo-classicism and the Romantic penchant for the exotic, the erotic and the psychological (an engraved reproduction of Fuseli's *The Nightmare* hung in Freud's office). Whether dealing with literary or mythological subject matter, Fuseli's work seethes with obsession and neurosis. Of particular note is the theme of the "supersexed superwoman," as Schoenherr puts it, a diabolical enchantress who holds sway over the enthralled male. Fuseli's courtesans, for example, offer a first whiff of the late 19th-century *femme fatale*, making this show a must-see for anyone interested in the historical representation of women in art. *Sarah Milroy*

As the title suggests, *Tony Cragg: Sculpture 1975-1990* (organized by the Newport Harbor Art Museum in California and showing at The Power Plant in Toronto from Sept. 13 to Oct. 27) offers a revealing survey of the work of the British-born, German-based artist Tony Cragg.

Cragg belongs to a generation of artists who were influenced by 1960s British and American conceptual artists such as Richard Long and Carl Andre, as well the Italian *Arte Povera* focus on found materials and natural artifacts.

Cragg established his reputation in the early 1980s with a series of installations in which he gathered plastic fragments from toys, containers and everyday household products and then arranged them in various shapes (human figures, the British flag, consumer objects) on gallery floors or walls. These timely works invited viewers to reconsider their relationship to culture . However, Cragg's work was less an ecological declaration than an invitation to meditate on the process of change and the passage of time. This interest is most readily apparent in his work since the mid-1980s, in which Cragg re-presents in different media, scale or context, various everyday objects such as children's toys, light bulbs, scientific glassware (test tubes) and conch shells. *Bruce Grenville*

ward

More than 750,000 people of Ukrainian descent live in Canada, making them the country's fifth-largest ethnic group. To honor the centenary of Ukrainian settlement, which was concentrated in the West, the Winnipeg Art Gallery is presenting *Spirit of Ukraine: 500 Years of Painting (Selections from the State Museum of Ukrainian Art, Kiev)* through Nov 18. Along with the exhibition of more than 120 works, the Gallery's entire fall program of films, lectures, concerts, readings and children's classes is planned around the same theme. The actual works trace the history of painting in Ukraine from religious icons of the 15th century, through the Renaissance and the golden age of the Baroque period, to the Romantic idealism of the 19th century and the flowering in the 1920s of a Ukrainian avant-garde, some of whose artists (Kasimir Malevich, David Burliuk and Alexandra Exter) became leading members of the revolutionary Constructivist and Suprematist movements. Note also that the number of Ukrainian women artists who became part of the cutting edge of the avant-garde had no parallel in Western Europe. The survey ends in the 1930s with a selection of paintings in the officially imposed style of Socialist Realism, created from a uniquely Ukrainian point of view. A fully illustrated catalogue accompanies *Spirit of Ukraine*. The show will travel to the Edmonton Art Gallery this winter, and to the Art Gallery of Hamilton next spring.
Nancy Tousley

Artist unknown
Miracle of St. George
Early 15th century
Tempera on panel
45 x 31 in.
Photo: Ernest P. Mayer
Collection: State Museum of Ukrainian Art, Kiev
Courtesy: Winnipeg Art Gallery

Fast

Vancouver's Charles H. Scott Gallery hosts *Corporeal Knowledge*, featuring the work of Shelagh Keeley and Stephen Andrews, from Nov. 21 to Dec. 20.

Stephen Andrews' new work features a series of portraits inspired by the Proud Lives column in *XTRA!* magazine, which pays tribute to individuals who have died from AIDS-related diseases. His portraits employ the *sgraffito* technique, scratching the image into beeswax sheets covered with graphite.

Shelagh Keeley has been working in wax for at least 15 years. *Flesh of the Body*, a piece commissioned by The Mattress Factory in Pittsburgh in 1990, consists of drawings on seven huge sheets of rusted steel as well as wax *ex-voto* organs lying on a steel shelf. *Notes On Healing*, a piece created while Keeley was in residence at the Walter Phillips Gallery at Banff in 1991, will also be on view, consisting of 31 wax tablets inscribed with historical images, medical drawings and notes. *Donna Lypchuk*

(right) **Stephen Andrews**
Excerpt from: *Adam Suite* 1989
Oil, encaustic on parchment
18 x 14 1/2 in.
Courtesy: Garnet Press Gallery

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art at the Art Gallery of Ontario this fall offers Canadians a first glimpse of creative activity in Hungary, historically one of the least repressive of the East Bloc nations. Toronto co-curator (with AGO Chief Curator Roald Nasgaard) Clara Hargittay, the mastermind behind this exhibition (and the city-wide Hungarian Festival of the Arts of which it is a part), credits the quality of the work being produced there now to this somewhat freer environment. Unlike their Soviet contemporaries, Hungarian artists have not been forced into a state of cultural amnesia, forsaking a pre-revolutionary cultural past. The result: a visual culture with a sense of history, continuity and depth, suprisingly well-informed about international — particularly European — traditions in the visual arts. Indigenous concerns are inflected through an international vernacular. Imre Bukta's *Pig Taking a Shower* — a sculptural *mise-en-scène* involving a metal pig performing its ablutions on a raised dais (complete with real water) — partakes of the best of European Dada traditions to address the shift from an agricultural to an industrial culture. Gábor Bachman's *Free World*, a kind of funhouse version of Tatlin's *Monument to the Third International*, is more anarchic than prescriptive, featuring an "East European rocket that's not going anywhere," according to the artist. A sense of chaos permeates the selection, not surprising given the state of this culture, sandwiched between the East and West and between its past and its uncertain future. The show runs from Oct. 18 to Jan. 5. *Sarah Milroy*

László Fehér
On the Stairs 1990
Oil on canvas 79 x 55 in.
Courtesy: Art Gallery of Ontario

For

In a 1970 performance event titled *Cremation Project*, John Baldessari gathered together what paintings remained in his studio and burned them. This purging of an older system of artmaking contributed to his reputation as a key figure in the development of conceptual art in the 1970s, and later in photo-based art practices in the 1980s. As a teacher during these two decades at CalArts in Valencia, California, Baldessari's influence on successive generations of artists, among them Eric Fischl, David Salle, Jack Goldstein and James Welling, has made him something of a legend and has kept his work at the forefront of contemporary art discourse. His *modus operandi* has been to adopt a narrative format, employing verbal/visual puns and *double entendres*. Juxtaposing popular culture imagery, especially that of B movies, Baldessari takes swipes at the conventions of representation and how words and images structure social codes. He does, however, carry out his critique with an acute and generous sense of humor.

A retrospective of about 80 John Baldessari works, including some of the paintings that left his studio prior to *Cremation Project*, plus a healthy sampling of little-seen works from the 1970s, will be making a stop at the Musée d'art Contemporain in Montreal from Nov. 10 to Jan. 19. On tour from the Museum of Contemporary Art in Los Angeles, this exhibition offers a rare opportunity to consider one of the more important artists of the past two-and-a-half decades. *Keith Wallace*

John Baldessari
Three Red Paintings 1988
3 black and white photographs, vinyl paint
94 x 128 1/4 in. overall
Collection: Lannan Foundation Collection

Vancouver artist Mina Totino is coming to Toronto this fall, fully equipped with rings, garter belts, bustiers, stockings and nail polish. These articles are not amongst her personal effects, however, but the subject of her paintings, showing at YYZ from Nov. 27 to Dec. 21. In these oil on canvas and linen paintings, Totino contends, she is not out to ridicule the excesses of dresser tops and department store counters. Rather, she says, the aim is to subvert the labels of fashion, fetish and trappings. Totino is speaking about her work at the opening. *Kate Taylor*

W

"This show responds to a particular historical moment," says Power Plant curator Richard Rhodes of his exhibition *Ilya Kabakov/John Scott*. "The show is about a human response to the Cold War, and its emotional consequences." To this end he has paired an artist from the Soviet Union with one from Toronto; the two artists are erecting installation works in the gallery, each responding to "differing but related experiences of the Cold War from opposite sides," says Rhodes.

Kabakov is recreating part of his large work, *Ten Characters* (first presented at London, England's Institute of Contemporary Art in 1989), which generates the ambience of a Soviet communal apartment block with its warren of maze-like passages and stuffy rooms. Each of the three rooms in the Toronto show belongs to a different character — The Man Who Collects the Opinions of Others, The Collector and The Untalented Artist — and their stories appear in text upon the wall. Kabakov's work has enormous tenderness, humanity and melancholy, all qualities he shares with Toronto artist John Scott. Scott is presenting a number of drawings of Cruise Missiles taken from a 1983 video converted to film and projected in the gallery. Called *Most Evil Vehicle*, and accompanied by Stravinsky's *Rites Of Spring*, the work includes a number of small drawings of Cruise Missiles travelling over the landscape. Exploring the intersection between subjective and social experience at both ends of the political spectrum, this show promises to be one of the more interesting in Toronto this season. It runs from Nov. 15 to Jan. 6.

Also noteworthy at The Power Plant this fall is *Media Works 1972-1990*, video artist Colin Campbell's exhibition of sets, video monitors and video projections, from Nov. 9 to Jan. 5. *Sarah Milroy*

Ilya Kabakov
The Untalented Artist
(from *10 Characters*) 1981 - '88
Photo: D. James Dee
Courtesy: Ronald Feldman Fine Arts, NYC

The Fine Arts Gallery at the University of British Columbia is hosting a special installation this fall (Sept. 19 to Oct. 12) by Vancouver-born and -based artist Ken Lum. Lum has established an international reputation over the past six years with three separate but related projects — the language paintings, photo-based works using texts and logos, and the furniture works. The new work promises to be something of a hybrid, combining elements of the language paintings and the furniture works in a way that references the traditional role of the university campus as a site of protest. Vertical banners lean against the gallery walls, each containing one line from a well-known poem, but, in keeping with Lum's previous forays into the "unreadability" of a work of art, these text fragments are in many different languages. To soften the viewer's experience of the Gallery's concrete floor, Lum positions several dozen oversized cushions around the exhibition space. The overall effect — and one well in keeping with Lum's politics — resembles nothing so much as an open invitation to stage a sit-in. *Bill Jeffries*

Fast

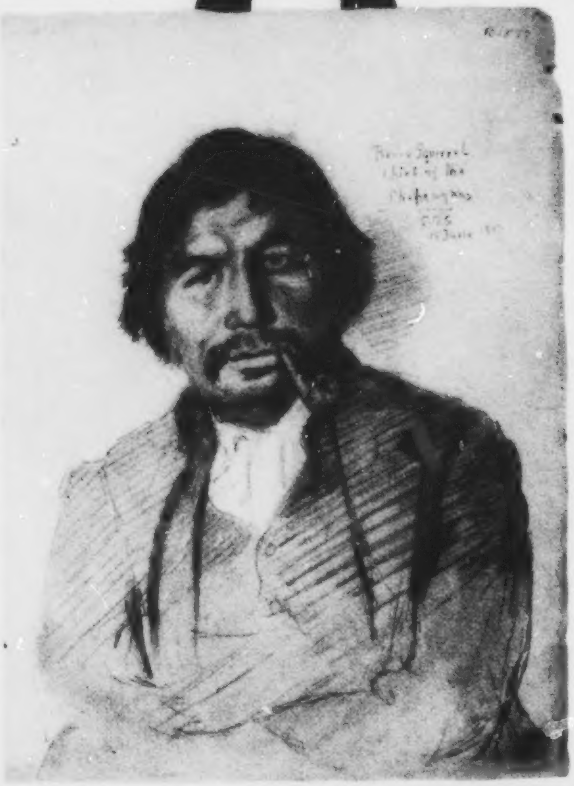
How do you spell relief? Usually the answer to that question is the name of a pill, but Montreal artist Bill Burns is calling the common painkiller into question. At Vancouver's Or Gallery this September he is showing a series of photographs of painkillers arranged in groups based on the classical four humors: black and yellow bile, blood and phlegm. For Burns, the link is to show that "even today, the painkiller industry has more to do with words than action. The way medicine is pushed at us shows no more understanding of how pain is caused than in the Middle Ages." The photographs, as well as two large painkiller pills made of foam, are accompanied by *Painkiller Mineshaft*, a small model in which miners are shown digging pills from a cliffside and loading them onto a hopper. For Burns, the painkiller gives messages to our bodies the importance of which we don't always hear, even though we take such pills in great hope. "Reaching for the medicine bottle, our hands become agents of a lost spirituality," Burns says. "The institution of pain relief is a classic utopian project on a grand scale." But he sees our general readiness to take pills as a "colonization of the body by modern science," one which he is going beyond the art gallery to fight. With Montreal art critic Cathy Busby, Burns has just finished editing *When Pain Strikes*, a collection of essays from artists and social critics that takes a hard look at the use of drugs, the pharmaceutical industry and the power of the medical industry.
Stephen Godfrey

Bill Burns
Study for Pill Sculpture 1991
Styrofoam and plaster
Diameter 17 in.
Photo: B. Robbins
Courtesy: Galerie Chantal Boulanger

In recent years intense scrutiny of our relationship to the built environment has animated a great deal of activity and debate around issues of public art. Toronto has seen some lively response to these concerns, with the Toronto Public Art Commission established in 1985 and various corporate, cultural and ad hoc groups sponsoring artists' incursions into the urban domain. With the exhibition *Crossroads* at The Art Gallery of York University this fall (Sept. 22 to Nov. 29), these issues will be brought into focus in relation to the university campus and the architectural transformations currently taking place there. Most of the seven artists in the show have been asked to produce site-specific works that address this newly constructed environment or an aspect of the history of the site. Thus Toronto artist Bernie Miller focuses on the new Moriyama building (called Vari Hall), which obscures the 1969 Parkin-designed Ross Building at the main entrance to the campus, in terms of post-modernism covering up modernism. Alternatively, Vancouver artist Rodney Graham will construct his project around the extant Hoover homestead house, one of the two 1850s farms that were part of the original land grant to the university, now a designated heritage site.

Curated by Loretta Yarlow, director/curator of the AGYU, the other artists in the exhibition are Geneviève Cadieux of Montreal, Robin Collyer of Toronto, Isa Genzken of Cologne, Dan Graham of New York City and Maria Nordman of Los Angeles. Maps of the exhibition are available at the Gallery, along with documentation of previous projects by the seven artists.
Christina Ritchie

For



As an art student in Paris in the late 1880s, Ernest Thompson Seton earned a certain notoriety for the half-dissected animal carcasses that decorated his atelier. The English-born Seton, who studied at the Ontario College of Art, worked as a naturalist in Manitoba and was chief of the Boy Scouts of America from 1910 to 1915, achieved lasting fame as a writer (*Wild Animals I Have Known* remains in print 93 years after publication), but art always came first in his heart. The small show of Seton's work now touring southern Ontario is a mixed bag; it includes some cartoons (line drawings and illustrations from his wildlife stories) alongside some fine landscapes, portraits and even a nude. But the wildlife studies steal the show — they are astonishingly fresh and lifelike. The exhibition, organized by the Lindsay Gallery, is at the Grimsby Art Gallery from Sept. 12 to Oct. 6.
John Barber

(Top) **Ernest Thompson Seton**
Pierre Squirrel, Chief of the Chipewyans 1907
Pencil on paper
6 x 8.5 in.
Photos: Mike Price

(Bottom) **Ernest Thompson Seton**
Toronto Mill 1878
Watercolor on paper
10 x 6 in.
Works, collection: Dee Seton Barber
Images courtesy: The Lindsay Gallery

Although Jerry Pethick lives in relative isolation on Hornby Island in B.C., his sculpture is anything but provincial. Pethick's growing international reputation depends on his ability to fashion artifacts for this post-industrial age. In his show *Material Space* at the Southern Alberta Art Gallery in Lethbridge (Oct. 19 to Nov. 27, curated by Joan Stebbins), the colorful materials employed in the assemblages are an eclectic mix of high and low tech, natural and unnatural, domestic and artistic substances. Cool tones and contemporary technology are represented by glass, plastic, porcelain, styrofoam and fluorescent tubing. Rainbow hues and reflectiveness are provided by spectrafoil mirrors and lenses. The grey-scale and allusions to other manufacturing processes are effected with tin cans, wood, car tires and TV tubes. In addition, photographs are integral to several sculptures that also include passages of drawing and painting.

At a distance, the works are remarkable compositions. As one approaches, however, strange things happen to one's perceptions of surface and space because of the many reflecting and refracting materials. When fresnel lenses have been placed over banks of photographs, the result is particularly startling. Up close, dozens of upside-down repeated images are apparent. From the right distance away, the lenses conspire to produce a gigantic right-way-up image of the featured motif. Pethick has replicated the function of the fly's composite eye through his experiments with advanced optics. He conjures enigmas that question the veracity of materials and the rationality of space. *Ann Rosenberg*

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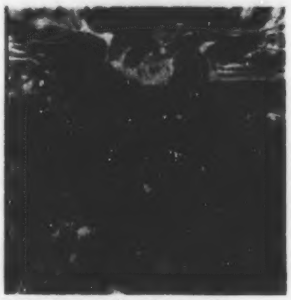

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Robert Wakeham Pilot "Place d'Armes, Quebec" 1949, oil/canvas, 22" x 29"

Robert Wakeham Pilot, RCA (1898-1967)

Robert Pilot was born in St. John's Newfoundland. Following his father's death, his mother married Maurice Cullen and the family moved to Montreal. Pilot was deeply influenced by his step-father and studied painting with him and at the Monument National in Montreal. Following military service in World War I, Pilot studied at the Academie Julien in Paris. He travelled extensively in France, Spain and North Africa. Robert Pilot is best known for his impressionist paintings of scenes in Quebec of which this is a superb example. Pilot won many awards and honors during his lifetime and his work is in most of the major collections in Canada including the National Gallery, the Art Gallery of Ontario, the Musee des Beaux Arts, the Art Gallery of Hamilton etc. as well as in many important corporate and private collections.

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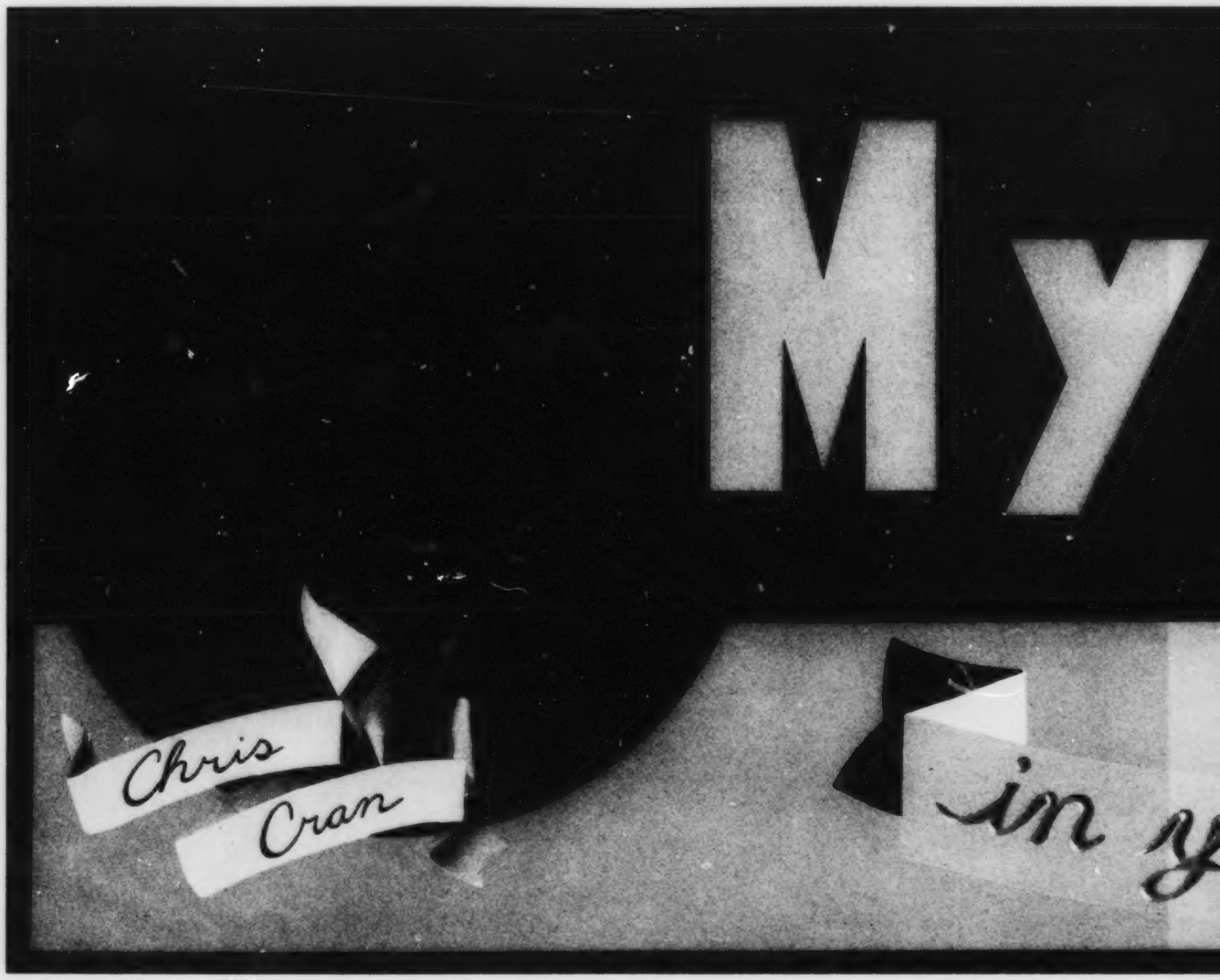
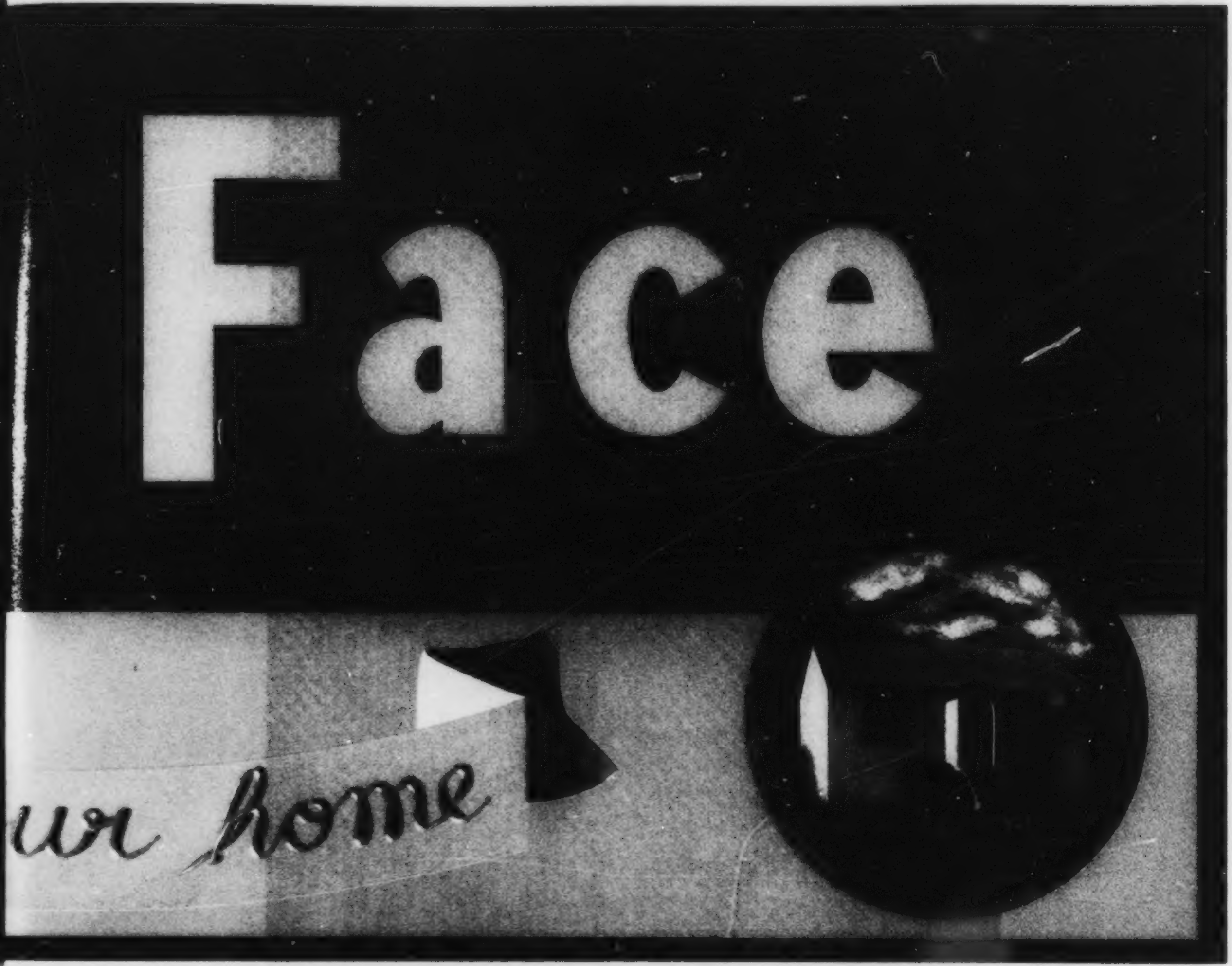


CHRIS CRAN:THE RHETORIC OF IMAGES

By Nancy Tousley

Chris Cran's *My Face in Your Home* was hanging in his own home last spring, where he could see it and think about it. The Calgary artist has decided to hold onto the painting. His work has changed radically since he made this brash advertisement for himself in 1986. And now it seems like a pivotal work.

My Face in Your Home propositions the viewer to become a collector of Cran's work without beating around the bush. The painting, executed in oil and enamel on plywood, is a parody of an advertiser's signboard. The title legend occupies its center. On the upper left, Cran's grinning portrait of himself looks out of the shallow, illusionistic space of a roundel, whose bottom edge is decorated with a flourish of signpainter's ribbon that bears his signature. The home, in a smaller roundel on the lower right, is a modest stucco bungalow typical of Calgary, as though everyone lived in this kind of house. To make its appeal, *My Face* adopts a certain rhetoric, that of the small-time supersalesman who enunciates his hard sell in naïve billboards or high-decibel television commercials couched in memorably homespun hype. It is the rhetoric of images and the ways in which they persuade that engross Cran more and more, and what has led him to his present work.



My Face in Your Home 1986
Enamel and oil on plywood
38 x 98 in.
All photos: Douglas Curran
Courtesy: Paul Kuhn Fine Arts

My Face appears as an anomaly midway through a series of anecdotal self-portraits — some 24 works in all — rendered in an almost tangible old-fashioned realism. Cran, now 41, honed the style on portrait commissions that he painted to supplement his income while he was going to art school from 1976-79, and during the early 1980s when he was working as a City of Calgary meter reader and was also trying to make art. He had graduated from the Alberta College of Art at 29 and had been out of school for almost five years when the series began in 1984, with *Self-portrait With a Large Audience — Trying to Remember What Carmelita Pope Looks Like*. Thus the self-portraits only seemed to spring conceptually fullblown from nowhere. Their themes, which revolve around Cran's self-conscious persona — an over-eager, picaresque character who takes his cues from the media in his marginal quest to become a big-time artist — had been percolating throughout Cran's own endeavors to enter the art scene. They continued to brew into an increasingly anti-romantic portrait of the artist as a young man with overreaching fantasies about his prospects.

Making it — the vain underside of artistic careers that is rarely spoken about by artists but was trumpeted in

Green Landscape (Study)[C-L (detail)] 1991
Oil and acrylic on plywood, 24 x 36 in.
Collection: the artist
Courtesy: Paul Kuhn Fine Arts

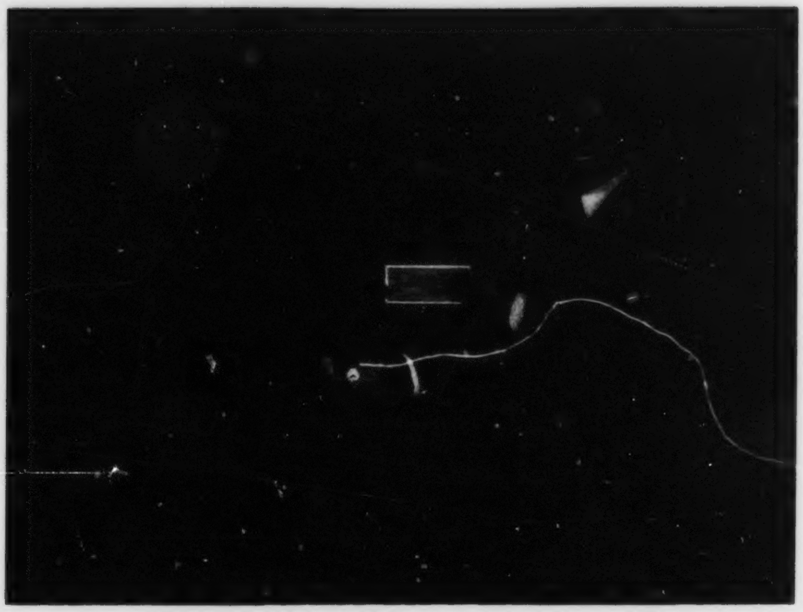
the press in the 1980s — is a subject central to the series. The self-portraits culminate in 10 paintings of paintings that represent celebrity portraits of Cran's persona by Andy Warhol (who died in 1987 before this series-within-a-series began); the large *Self-portrait Accepting a Cheque for the Commission of This Painting* (1988), a grip-and-grin composition that includes a portrait of Toronto collector Peter Boyd; and *Self-portrait Practising Signatures* (1989), a Tom's peep over the shoulder of the persona as he rewrites his name in various handwriting styles, as though he were trying to decide which personality would be most advantageous "career-wise." Self-conscious styles, no less than images, have their own persuasive rhetoric — they are images themselves as well as image-making tools.

Taken together, the self-portraits construct a narrative capped by *Chris Cran: Loved By Millions*, a 1989 exhibition of 14 of these paintings at the Art Gallery of Windsor, and two videotapes made on its occasion. *The Handshake Tape* (1989, 58 minutes), which ran continuously during the six-week exhibition, shows the artist fresh-faced, bright-eyed and smiling, tirelessly accepting acclaim from

Magenta Man 1990
Oil and acrylic on plywood
48 x 24 in.
Private collection, Calgary

admirers we see only as hands reaching into the frame. *Loved By Millions* (1989, 30 min. 30 sec.), portions of which were taped at the Windsor opening, takes the form of a documentary "on an important Canadian artist." Made by Cran, Dennis Hrubizna (who plays the role of Cran's manager) and John Will (who directed), *Loved By Millions* fulfills the prophecy of the self-portrait paintings. It follows Cran and Hrubizna from Calgary to Windsor, into a flag-bedecked limousine, into CBC-TV Windsor for an interview with broadcaster Susan Little, and on to the gallery, which they enter through a throng of press and fans

In the video, we see Cran stop at a newsstand in Calgary International Airport to pick up the latest issue of *Vanity Fair*, which has his own suave photograph on the cover. At the opening, Peter Boyd, seen shaking Cran's hand in front of *Self-portrait Accepting a Cheque*, offers this testimonial: "I bought early and I wish I'd bought more." Art Gallery of Windsor director Alf Bogusky, art historian and critic David Burnett and artists Eric Cameron and Tom Sherman make validating statements about Cran in their cameo roles. And,



(Top) *Self-portrait Accepting a Cheque for the Commission of This Painting* 1988
Oil on canvas 72 x 96 in. Collection: Peter and Janice Boyd, Toronto

(Bottom) *Two Portraits of the Artist by Andy Warhol* 1987
Oil and acrylic on canvas, 60 x 60 in., Collection: Art Gallery of Windsor

at the very end, the American Pop artist James Rosenquist appears on camera saying, "I just love Chris Cran's painting." No one is quite himself in this video tangle of fact and fiction, a send-up of the creation of an art-world star, made all the more comical and ironical by its context. The telling lines go to manager Hrubizna in the television interview: "Fact doesn't matter — presentation is what matters" and "Believability is far more profound than truth."

Believability, one of the attributes of persuasive rhetoric, is also a quality that can exist at some distance from "truth" or "reality." When Cran chose narrative realism as the style for the self-portraits, he was not only following traditions of academic portraiture. He was seizing upon an idiom, one in which he had become proficient, whose very premise and transparent descriptive "nature" signifies the potential for believability in its constructions. But Cran was using this realism as a foil. Against it he played improbability, contradiction, parody, paradox and rhetorical irony. Narratives animated by such devices withhold coherence and resist closure. The viewer, whose expectations are raised by the familiar realist style and

Yellow Puppet 1990
Oil and acrylic on plywood, 48 x 36 in.
Collection: the artist
Courtesy: Paul Kuhn Fine Arts

its apparent verisimilitude, is pushed off base. What is one to make of paintings such as *Self-portrait Watching a Man About to Shoot Himself in the Foot* (1985) or *Self-portrait as Max Beckmann* (1986) or *Two Portraits of the Artist by Andy Warhol* (1987)?

Cran's announcement in his reiterative titles that these paintings are self-portraits throws the viewer further into doubt: surely he must be joking? If that is so, who is the butt of the joke? The options are many. They might begin with the artist, the viewer or anyone who takes part in the art-world system. But they then spread out into the media-saturated consumer society, the context of which frames the work's anarchic play. Cran's double position as the divided subject of the self-portraits — an omniscient author and an irresponsible, capricious, self-gratifying persona — remains problematic.

Viewers are presented with a reality test in which they must become Cran's willingly complicit partners in the production of meanings from the situations he constructs and dramatizes *as constructions*. These are complex pictures: comical, poignant, critical and often dark in undertone. The serious manner in which Cran renders the images invests them with a feeling/tone that contradicts their narrative absurdities. Qualities of color, light, shadow and pitch darkness, and the weight given to selected palpable but pared down physical details, seem to refer simultaneously to styles of potboiler illustration and Old Master painting. The fictional "realist" spaces of the self-portraits are filled, then, with unexpected, ambivalent emotional shifts, as though Cran were persuading us to believe our eyes and telling us not to at the same time. To paraphrase Hrubizna's remark, "Fact doesn't matter — presentation is what matters," Cran would say, "It's not what you say that counts — it's the tone of voice you say it in."

When he was at work on the self-portraits, Cran defined his territory as the gap created by the slippage between "a ludicrous proposition and an apparent fact." These two gears of meaning, akin to a signified and a signifier, do not mesh to arrive at resolution. In the gap, the empty center, a space opens for potential emotion, intuition and thought leading beyond the merely anecdotal. However, the baited anecdotal hook had served its purpose for Cran even before *Loved By Millions* wrote the coda to the self-portraits by synchronizing his and his persona's careers, thereby bringing the series to a resolution and, necessarily, to an end. Shortly after the works for Windsor were shipped off, Cran began "monkeying around" in the studio, relaxing as it were by experimenting with different kinds of images and a process that suggested an analogous gap in which to work, without resort to narrative devices.

In his recent paintings, Cran has constructed a new and fluid visual site in which the slippage between a signifier and a signified can be perceived as a perceptual phenomenon. Avenues for experimentation that led gradually toward this development had opened in the self-portraits. *My Face in Your Home* had crystallized Cran's interest in specific types of rhetoric. The paintings of the portraits of the artist by Andy Warhol, in which the portraits were made with photographic silkscreens as Warhol originals were, had raised issues of photographic reproduction and mechanical processes in relation to paintings. And *My Face* and the Warholian portraits, each depicting paintings within paintings, had suggested the tantalizing quality of an illusionistic space that appears to exist not as though through a "window" but just on the other side of the picture plane.

The first successful painting to come from experimentation was *Z* (1989). Cran painted a monochromatic copy of a Zurburán still life with lemons and oranges from a black-and-white photographic reproduction and brushed over the wet paint to blur the image. Moreover, he was painting on a board prepared with a solid color ground and covered at regularly spaced intervals with thin strips of tape. When the image was rendered and the tape underneath it removed, the continuous surface of the still life was interrupted by a series of horizontal yellow stripes. From their physical position behind the still life, the stripes advance optically, imbue the image optically with their color aura and function as a blind or screen separating the image from the viewer. The romantically unfocused space of the 17th-century still life copy, paradoxically near and remote, becomes a site of unattainable desire.

Cran also remade other art-historical images by this process. *Pink Crucifix* (1989) derives from Grünewald, *X*(1989) from a landscape by Claude Lorraine, *Pink Landscape* (1989) from Jules Dupré, *Deluxe* (1989) from a still life by Fantin-Latour. But more important to Cran than the individual images themselves were their genres. Religious painting, still life and landscape not only are traditions of image-making that have culturally affected the act of seeing, but also genres that are recognized instantly. Here, they are divorced from specificities of facture, detail, historical period and authorship. Thus neutralized, they become generic images that yet remain resonant with memory — signs of the powerfully seductive rhetoric of painting.

News photography and advertising imagery, whose address to the viewer is more overt, attracted Cran's attention next, and he continued to breach the seamless renderings with horizontal or vertical stripes. The screening effect of the stripes deflects attention away from an image's content, which the viewer must mentally reconstruct, and toward its rhetorical appeal. The narrower, brighter stripes advance as "figure," dramatizing the illusionistic depth of the figural representation as it recedes into a monochromatic "ground," a space behind the screen. How we respond to this space and what it contains is also affected subtly and psychologically by the color aura of the stripes, which floods the monochromatic image with a warm optical tint. From a distanced view, the hazy image dominates and beckons the viewer to come forward. Up close, the stripes dominate, and the image, built with minimum information to achieve maximum effect, all but dissolves like a mirage. Trying to grasp the image, both visually and mentally, one is left to examine a surface of paint and, finally, to seek it again from a distance. One can read the colored stripes as signs of geometric abstraction, the opposite of representation wed to it on one surface. But interlocked with representations, the stripes point to the inherent abstraction of all images, just as they qualify the paintings as constructions that embody contradiction.

Cran continues to use stripes. However, his process for constructing images changed significantly in late 1989. Cran chose all of the images for the preceding stripe paintings, whatever the original sources in magazine or book reproductions, for their photographic qualities. He had been painting from photographs since 1984, devising camera set-ups for the self-portraits and including appropriated images. However, he erased the photographic trace and, as he says, "returned the images to painting." The stripe paintings reverse that method. Cran selected even the art-historical images, such as a Fantin-

Latour still life, because in reproduction they conveyed, more convincingly than the aura of painting, the aura of photography, a quality that brushing over the wet image to blur its focus only reinforced. Then, envisioning a territory in which the potential for representation and abstraction might exist simultaneously within an image itself, he began to look for reproductions in which images already had undergone distortion or partial disintegration. He found them in pulp magazines of the 1950s and '60s; their reproductions were cheaply printed on porous paper from crude, heavily inked plates that often were made from substandard photographs. Coincidentally, the photographs were reproduced by the half-tone process, the key to Cran's paintings of the past two years.

To make the first half-tone study, *Orange Man # 1* (1989), Cran painted a black-and-white image and brushed over it as he had before. The second study, *Pink Man # 1* (1989), mimics the half-tone process by means of a painting process that with some variations Cran has maintained. Over a taped color ground, he paints a coat of white gesso and on top of that, when it has dried, a black half-tone image, greatly enlarged. Pulling a large dry brush down across the surface produces not a blur but a grainy shading of dark into light, and smooths out the evidence of his hand. When the tape is removed, the colored stripes come to the surface, one that is graphic in the distribution of flat black and white and dynamically optical. It is also abstract. Cran enlarges the half-tone image to such a degree that the painting surface is less an image than a field coded by the geometric system of the dot screen. The photographic trace or illusion the system produces is visible only from a long viewing distance. As the viewer moves toward a painting, this spatial image beyond the screen of stripes begins to flatten and to break down into dots and clusters of dots. At close range, the photographic trace is simultaneously deconstructed and fixed in the materiality of the paint. Yet the flickering opticality of the stripes and dots, heightened by nearness, thwarts the mind's attempts to take hold of the surface to reconstruct the image that now is only a memory.

The half-tone stripe paintings collapse the aura of reproduction into the aura of painting, always with the absent referent, the photograph, in the background. This subliminal paradigm, present in the photographic trace, gives the image its authority and makes it convincing. Between the photographic trace (the signified) and the geometric dot system (the signifier), the image becomes fluid with changes in viewing distance. It shifts constantly between representation of the signified and the inherent abstraction of the signifier. Thus the slippage between the signifier and the signified is actualized as a perceptual phenomenon; one sees it happen. The viewer is engaged in a process of seeing and of reading. In this process three terms are apprehended on one plane qualified by the stripes. There is the absent referent or original photograph, which, as Roland Barthes defined the photograph, is "a message without a code; a continuous message" replete with "natural" denotation. There is the half-tone, here so enlarged that its condition as a discontinuous message and its denotation as a recognizable cultural system for producing simulacra or reproducing signs are explicit. There is the painting, an esthethic sign connoting the culture of the handmade artifact, here produced and denoted as a mechanical system that also signifies on the level of illusion; the dots being signifieds of the painting's minimal forms and inseparable from them.

The paradox arising from this confluence of auras is that the illusion and the material object that produces it can be separated, as in film. The illusion is not allowed to settle comfortably into a sign or artifact of an event that has taken place. Its structure is not hidden but directly and repeatedly revealed. Its production is not reified but continually reenacted by the viewer. It is the discontinuity of the half-tone message that allows the painted image its flux, as though fissures had opened in a seamless façade. In effect, a half-tone stripe painting is a demonstration of the mechanics of its own rhetoric. As in the earlier stripe paintings, these images are taken from familiar genres. A series of remarkable large heads, enlarged from tiny reproductions in pulp magazines, are anonymous portraits — signs of human gesture and presence. There are still lifes, landscapes and crowd scenes. The connotations of these genres are not washed away in the ebb and flow of the dots. Rather they continue to surface as glimpses or rumors of meaning, made unfamiliar and elusive and left waiting to be rewritten. Furthermore, now that Cran has learned the technique, he can rephotograph whatever image he chooses with a half-tone screen. Thus, among the most abstract of the newest works are still lifes taken from Fantin-Latour, historical images processed by a contemporary and contradictory code.

Cran is not the first artist to represent half-tone images in paintings. However, he may be the only one to employ the dot screen not simply as a sign of mass-produced culture but rather as an agent of representation, an animator of vision, which at the same time that it reproduces an image encodes its instability and its arbitrariness. Looking at a half-tone stripe painting, a viewer senses that the kinetic dots could reform into *any* image. Skeletal and stripped of illusory substance in close up, the paintings focus attention on the codes and systems behind the images that pervade the culture, and in mirroring it, not only help to create it but to perpetuate it and its goals. The shifts that occur in Cran's paintings from image to abstraction and back again open fissures in the cultural façade by manifesting the implication that anything, any system for constructing and maintaining order, contains also the potential for dynamic, unexpected, transformative change.

Chris Cran will show new work at Equinox Gallery, Vancouver, in September and at Paul Kuhn Fine Arts, Calgary, this fall.

EGOYAN ON LOCATION

With his new film, The Adjuster, *Atom Egoyan continues to explore the territory of illusion*

By Deborah Esch

Portrait photography by Johnnie Eisen

Produced by Kelly Rude

In the Director's Statement for *Speaking Parts* (1989), his third feature, and his first to be invited to the Cannes Film Festival, Atom Egoyan noted: "I have worked in a hotel for five years. I have worked in film for ten. Both of these professions involve the creation of an illusion. In one, the territory of illusion is a room. In the other, it is a screen.... *Speaking Parts* explores a terrain which moves between rooms and screens; a terrain of memory and desire." This considered self-assessment also applies to the Toronto-based filmmaker's earlier features, *Next of Kin* (1984) and *Family Viewing* (1987), both enigmatic films about the production and consumption of images. Memory and desire are for Egoyan "emotional states intrinsically linked with notions of projection, which has a psychological significance as a term and as a process, and also a cinematic one. So there is a crossover for me working as an artist in both terrains."

Egoyan's latest effort locates itself in much the same illusory territory — indeed, one of its working titles was "Location" "because of the double sense of its being a site

Still from *The Adjuster* 1991

and also a process." But *The Adjuster* (1991), which had its world premiere as part of the high-profile Quinzaine des Réalisateurs (Directors' Fortnight) at Cannes last May and promptly went on to share second prize at the Moscow International Film Festival, also breaks new ground for its writer and director: shot in wide-screen and Dolby stereo, its complex narrative elaborates and amplifies the tersely analytic lines of his earlier work. As well, it is a film *about* breaking ground (its protagonist, insurance adjuster Noah Render [Elias Koteas], lives with his wife Hera [Arsinée Khanjian], a film censor, in the model home of an abandoned suburban development tract). And about breaking rules (one of the first French reviews termed it a "dérèglement froid et sexy").

The insurance adjuster and the film censor cohabit uneasily: "his job," observes Egoyan, "is to go and look at the elements of people's material lives and to reconstruct them, and her job is to evaluate the images that we allow in this society." The film makes explicit that both are engaged in deciding what has value and what doesn't, according to an established system of guidelines and violations. But Egoyan has always been preoccupied with transgression, with contradictory and even undecidable situations, and his scenarios characteristically turn on the lapses wherein a straightforward logic no longer serves.

"A film about believable people doing believable things in an unbelievable way," *The Adjuster* concerns itself with "our need for material proof to substantiate our claims, our attachments, given the ephemerality of the quotidian, its vulnerability to crisis and catastrophe." And it does so in the mode of a provocation, for it doesn't so much offer up that material proof, but rather deliberately withholds it from view (we never see the pornographic images that the censor classifies and evaluates, nor the destructive flames that dispossess the adjuster's clients). The viewer, then, supplies the missing images, and must take responsibility for doing so.

The Adjuster will premiere in Canada at Toronto's Festival of Festivals in September. Egoyan's next projections will also appear in the fall in Montreal, under the title "En passant," his 20-minute contribution to *Montréal vu par ...*, a film anthology to include segments by Canadian colleagues Denys Arcand, Michel Brault, Jean-Claude Lauzon, Lea Pool and Patricia Rozema.

Still from *The Adjuster* 1991

HEAVENLY BODIES

Al McWilliams transforms the human image into the celestial.By Stephen Godfrey

For a while now, Vancouver artist Al McWilliams has given up the third dimension, but with such haunting and subtle resistance that one might barely detect the transition. The artist, who throughout the '70s and early '80s was best-known for his installations and large-scale public works, has in the past few years restricted himself mainly to flat, two-dimensional works. Almost.

McWilliams' recent works play and taunt with the idea of surface, of picture plane and of framework. The work McWilliams showed at the 49th Parallel in New York this spring was composed of a series of eerie photographs of a 13th-century façade on Orvieto Cathedral. Both those images and the photographs McWilliams took of Notre Dame in Paris (he included the latter series in his 1990 show at Vancouver's Equinox Gallery) depict the story of creation, the loss of Paradise and other episodes from the Bible. McWilliams uses cropped visions of Adam and Eve poised on the brink of temptation, beatific faces, ghoulish gargoyles and, at one point, a series of heads and a skull in the style of a *memento mori*.

McWilliams encases and surrounds these photograph enlargements with panels of lead, oxydized and stained by natural processes. In utter contrast is the beeswax which covers the photographs. Its milky, translucent glow makes it unclear as to where the surface and the picture plane really are. Does the image start with the beeswax, or the photograph underneath? How does one reconcile the softness of the imagery and the hardness of the surrounding lead? "Beeswax is so much like a skin," McWilliams has said. "It makes a very ambivalent surface."

Dance 1991
Beeswax over photographs, lead on aluminum
14 1/4 x 103 in.

Veil 1991
Beeswax over photographs, lead on aluminum
13 x 116 in.

Approach 1991
Beeswax over photographs, lead on aluminum
14 1/4 x 103 in.

(Right) *Leaves* 1991
Sandblasted glass over photographs, lead on aluminum
Diptych, 61 3/4 x 29 1/2 in. overall
All images Courtesy Equinox Gallery

One can see the same ambivalence, the same push-pull, in much of McWilliams' work over the past 20 years, starting with the small interiors and rural and urban landscapes constructed in miniature boxes, work such as *Eggscape* (1973) and *Cactus Garden* (1976); expanding to the half-exposed world of the proscenium stage in works such as *Suspended Animation* (1981); and moving fully into installation with *Axaxaxas mlö* (1982), with its soundtrack of barking dogs and a mysterious copper ziggurat in the centre of an expanded-steel enclosure. Language only furtively enters the picture, and when it does, it is sculptural in nature. Many of McWilliams' recent works feature inscriptions in Braille, a language that — as one wants to do with beeswax and skin — has to be touched to be understood, and pokes out from the flat surface, wistfully seeking the third dimension.

There is a sexual tension, about much of this work, not only because of the comparisons to skin evoked by the beeswax but also because of the cropped human body parts, shielded, exposed, vibrant or decaying. Lurking underneath these formal contrasts are ethical ones. The work is partly about consequences, the passage of time, the deterioration of life that seems to occur as a result of the intense human contact in these forests and tendrils of human limbs.

The images of earth and heaven in the recent works are a natural progression for McWilliams. His work always has a dramatic component. Imbedded in the works are a series of transformations, from the object to the human, from the human to the celestial. With increasingly simple means, McWilliams quietly fulfills grand, unsettling ambitions.

Al McWilliams will be showing new work at Galerie Samuel Lallouz, Montreal, from Sept. 7 to Sept. 30; at Cold City Gallery, Toronto, from Nov. 2 to Nov. 27; at Presentation House Gallery, North Vancouver, from April 25 to June 8, 1992; and at Equinox Gallery, Vancouver, in April, 1992.

LETHAL DOSE

In a homecoming exhibition in Toronto this fall, General Idea delivers a dark prognosis

By *Sarah Milroy*

An exhibition by General Idea is never an occasion to drum one's fingers and say, "Ah... more of the same." Mercurial, imaginative and fiendishly inventive in their wit, this three-man artist collective never ceases to run risks, to pull the rug out from underneath their own institutional art-world status.

This fall, General Idea (Jorge Zontal, AA Bronson and Felix Partz) returns to a Toronto perhaps still musing on their mid-career retrospective at the Art Gallery of Ont-

clockwise from bottom left
Nine Lives 1986, Collection: Peter Blum

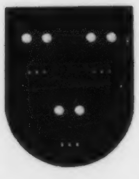
Eyeyeye 1986, Collection: Peter Blum

A-Blast 1986, Collection: Art Gallery of Ontario

Down the Drink 1986, Collection: Peter Blum

Shields are acrylic on wood
Each shield 20 x 16 x 1 1/4 in.
Images courtesy: S.L. Simpson Gallery, General Idea

(right)
Nightschool 1989
Color photo, edition of 12
30 x 37 in.



(top)
The Dr. Brute Colonnade (dominant imagery) 1975
Edition of five, Mixed media on craft paper, 23 3/4 x 45 in.

(middle)
Baby Makes Three 1984, Color-retouched photo edition, 30 x 24 in.

(bottom)
Baby Makes Three 1984, Acrylic on canvas
48 x 68 in., Private collection

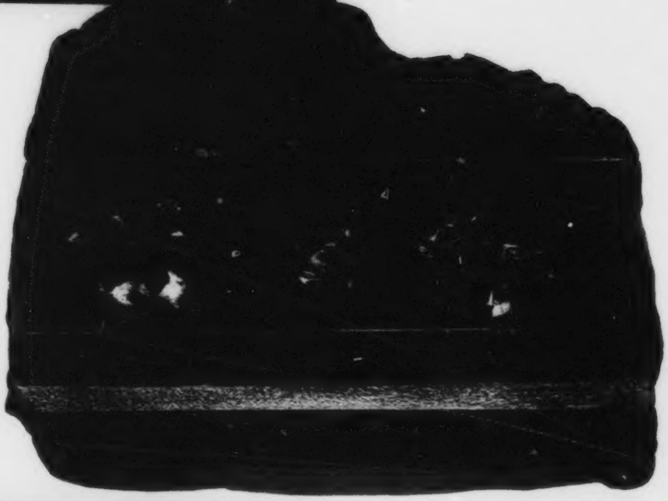
ario in 1986. During the hiatus, they completed their controversial AIDS project in which they appropriated the format and typography of Robert Indiana's LOVE image of the '60s, reminted it with the acronym AIDS and plastered the work all over cities world-wide. They have developed a barrage of heraldic shields bearing contemporary iconography from the copyright symbol to the atomic mushroom cloud. They have staged an Arctic wasteland of gigantic polystyrene shards in a Soho gallery and stranded three synthetic stuffed seal pups on its ice floes — a trio of displaced ex-patriots insufferable in their cuteness. Titled *Fin de* Siècle (1990), the work struck a campy note familiar to aficionados of GI's poodle iconography of the past nine years (usually featuring trios of poodles *in flagrante delicto*).

For all their boisterous creativity, though, a new mood is being struck. Winding down their AIDS project, GI's series culminated in *AIDS (Reinhardt)*. Exhibited this summer at the Grey Gallery of Art in New York, this is a group of almost-all-black paintings in which, like Ad Reinhardt's last pictures, a mere suggestion of primary color has been blended with black to produce a figure-ground relation on the canvas. Not so much despondent as elegaic, these works are very quiet.

A similar chill will likely be felt in GI's newest series of works, the *Placebo* series. This fall, in three galleries around the world — Galerie Montenay in Paris, Daniel Buchholz Gallery in Cologne and the S.L. Simpson Gallery in Toronto — General Idea will be showing a total of nine eight-foot drug capsules and 243 foot-long ones. In each of the installations, three of the large pills will lie on the floor while 81 small ones will be hung in groups of three on the surrounding walls in a grid-like formation, like the rows of crosses in a military cemetery. Formally, the work relates to GI's AIDS poster project in that it takes the same color triad of red, blue and green and combines it according to a mathematical system to produce the full range of possibilities. Each installation will take one of the three colors as its dominant one; at S.L. Simpson, the dominant color is red.

While the color palette of these exhibitions will be bright, the effect — particularly given the show's title, *Placebo* — is dark. Obviously an indictment of the wickedness of the pharmaceutical companies' exploitation of the AIDS crisis, GI's dose posits the pill as the ultimate consumer product (pill = life itself), a perky little "buy me" tease with a vicious underspin of betrayal and tragedy. Pills don't cure AIDS. Nothing does. Like their vintage works from the 1970s, which revolved around the fictive core of The 1984 Miss General Idea Pageant (a fictitious beauty pageant held in a fictitious pavillion), GI's new works play with the audience's faith that there is a centre point of authenticity around which things cohere. Twenty years later, though, the note struck by GI seems to be one of disillusionment, rather than playfulness.

This is not a criticism. Given the subject matter with which they are now choosing to work, a shift in tone is welcome, even compulsory. Perhaps this series answers the criticisms of their earlier poster project, criticisms which condemned the artists' apparently glib approach to a very loaded issue. But when visitors walk into the Stuttgart Museum (as they will when General Idea's international touring show opens there in April 1992) and are hit by *One Year of AZT* — five eight-foot-long pills lying on the floor (five pills is the typical daily dose for the HIV positive) and 1,825 smaller ones mounted on the walls — there will be nowhere to hide from the horror of it. As Bronson points out, "the pills on the floor are just the size of coffins."



(top)
AIDS 1987, Acrylic on canvas, 72 x 72 in.

(middle)
Pavillion Poodle Fragment 1983 - 84,
Plaster and mixed media
Various sizes

(bottom)
Placebo 1990, Acrylic on wood (3 parts)
12 1/2 x 5 x 2 1/2 in. each,
Courtesy: Koury Wingate

DAVID MILNE: A RETROSPECTIVE

This fall, a new David Milne retrospective, the first in almost 25 years, will introduce his work to, in the words of curator Ian Thom, "a whole new generation of viewers." Opening at the McMichael Canadian Art Collection in Kleinburg, the show explores the stylistic and thematic changes that span Milne's distinguished and prolific career, a career that grew out of his intense and intimate devotion to art. Like his contemporaries the Group of Seven, Milne was inspired by nature, but his inspiration was not bound to nationalism. It was, rather, a dedication to art in its purest form — simple and fresh in the use of color, line and form. He not only sought purity in his art but also in his life, leading him to make many integral changes to both.

In 1903 Milne travelled to New York City and joined the Art Students League. It was in New York that he experienced for the first time the work of American and European Post-Impressionists and Fauves. Undoubtedly he was influenced by their directness of composition and imagery, characterized by few extraneous details, flamboyant brushwork and non-naturalistic color.

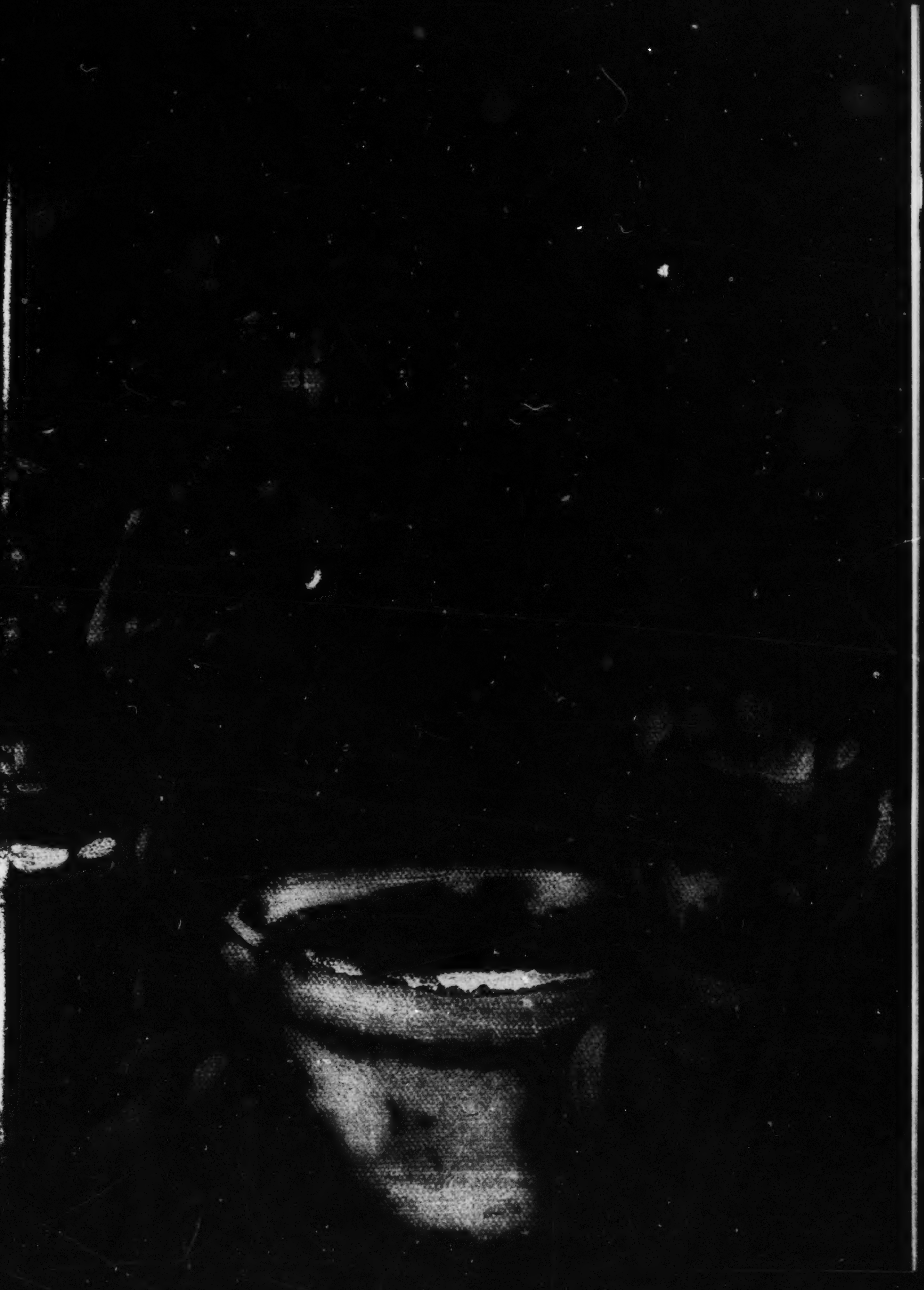
Between 1916 and 1920, Milne moved first to rural Boston Corners in New York State and then to Europe, where he became an official war artist with the Canadian Army. He reacted with his paintbrush to each new environment, while the writings of Henry David Thoreau inspired him to further simplify his life and his art. He created sparse, rigorous, highly focused images, in what he came to call his "shorthand style." All but the elements essential to his vision were omitted, leaving lots of bare canvas, touches of color and sketchy lines.

After 1920 Milne began to work more purposefully in series, returning to various themes and images such as lilies and reflections in water. In 1922 he invented the multiple-plate color drypoint method of printmaking and continued to develop this medium throughout his career, creating prints which were collected internationally.

In the '30s, Milne began pursuing a closer artistic and spiritual interaction with nature, isolating himself in remote Ontario for extended periods of time. From 1937 until his death in 1953, his style and imagery underwent a significant change. He adopted an almost naïve style of representation and worked primarily in watercolor, veturing into religious themes including a series on the Resurrection and Judgment Day.

The Milne exhibition will include 153 oil paintings, watercolors and prints, including 22 previously unexhibited paintings from the Milne Family Collection. Sponsored by Trimark Investment Management Inc. and organized jointly by the McMichael Canadian Art Collection and the Vancouver Art Gallery, the show will run at the McMichael from Sept. 29 to Dec.1 and will then travel to the VAG (Jan. 22 to Mar. 30, 1992). Its final stop is at the National Gallery of Canada from July 1, 1992 to Sept. 7, 1992. *Debbie Ross*

The Waterlily 1935
Oil on canvas
17.7 x 21.6 in.
Collection: McMichael Canadian Art Collection

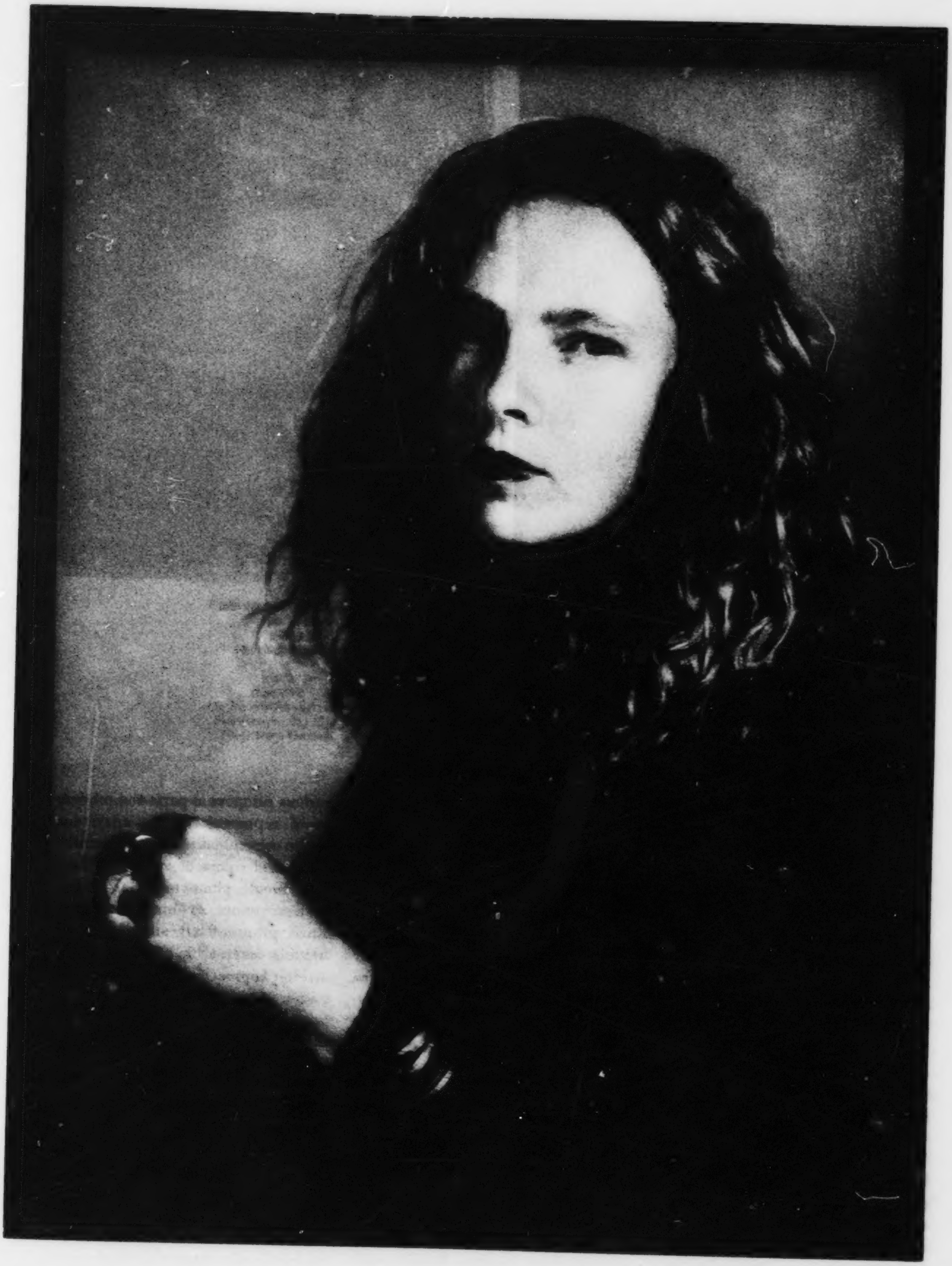


THE ARTIST AS CULTURAL HOMEOPATH

Carolyn White's photo-installations gather together nature and culture in enigmatic conjunction • By Cheryl Simon • Portrait photography by Floria Sigismondi

B*luer*, both the title of Carolyn White's most recent photo-based installation show and a word which appears in the work, is one of those words that seems strange at first glance.

That's bluer, the adjective, as in bluer than blue. Not bluer as in the misspelling of blur or blauer, the German translation of bluer. One visitor to White's exhibition at the S.L. Simpson Gallery last May, after seeing the word "kinder" in another work and thinking of children instead of qualities, proceeded to read all the words there as if they were foreign. It's easy enough to do. With little to describe but the various cloud formations that comprise the photographic ground for the text which were intended to represent what cultural theorist Jody Berland has called "the most brazenly unruled of all the cyclical processes of 'nature'," which is to



Photopainting # 4, Gordon 1990
Paint on vinyl
108 x 84 in.
Photo: Peter MacCallum
All reproductions courtesy: S.L. Simpson Gallery

Photopainting # 7, Joseph 1990
Paint on vinyl
108 x 84 in.
Photo: Frank Tancredi

say the weather), the adjectives White has figured onto their surface do indeed seem strange.

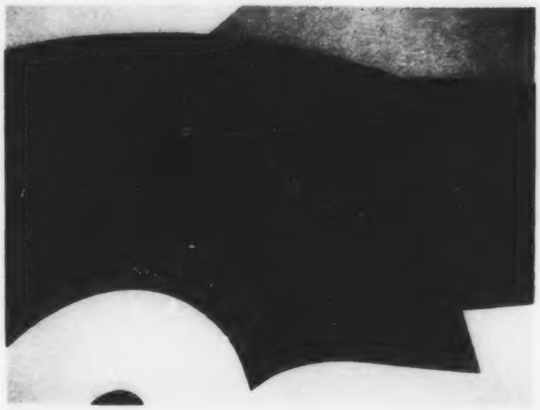
More so, they seem inadequate. Words like "lower," "softer," "gentler" and "friendlier" may be common in TV weather forecasting, but in this configuration they seem wholly incapable of embodying the actual experiences one has of the atmosphere. And while this may seem to be the point, paradoxically White's conjunctions are cleverly exacting. Scanning editorial and ad copy written at the height of popularity for George Bush's "New World Order," White took notice of the words most frequently used to associate myriad events and commodities with the notions of a "kinder," "gentler" approach to life, work and politics. Idiosyncratically pairing the most common of these terms with the photos of clouds and framing both behind a blue-tinted Plexiglas "screen," doubtless White intended *bluer* to mirror the ways in which our experience of the world is subject to the vagaries and politics of mediation — visual and literary. But at the same time (and perhaps more so), it proved the opposite to be true — its absurdity underscored the "brazen unruliness" of this most forceful expression of the natural world.

Since 1987 when White produced *Wall Constructions and Photo Compositions*, the first piece in what has since become a serial project using the photo-installation form, this same kind of enigmatic moment of conjunction between the cultural and the natural worlds has been the primary theme of her oeuvre. Realizing the various component parts and processes of representation as a system, White conceptualized the emblematic forms and colors of a series of lush Cibachrome photographs of flowers as a sequence of highly ordered, albeit progressively simple, formal framing devices.

First approaching her subject with a direct and simple gesture of repetition, White echoed the color field of the photographed flowers by applying de Stijl-like blocks of primary color directly onto the glass around the edges of the photos. To emphasize the level of abstraction that is due any form of representation, White then re-presented these representations by juxtaposing them against a series of pure white relief wall constructions of architectural details framed by identical blocks of color, with a single whit-

Photopainting # 9, Sam 1990
Paint on vinyl
108 x 84 in.
Photo: Peter MacCallum

(right)
bluer 1991,
Black and white photo with
blue Plexiglas, 25 x 32 in.
Photo: Frank Tancredi



Vista # 1, 1988,
Laminated Cibachrome photo
39 x 52 in.
Photo: Alex Neumann

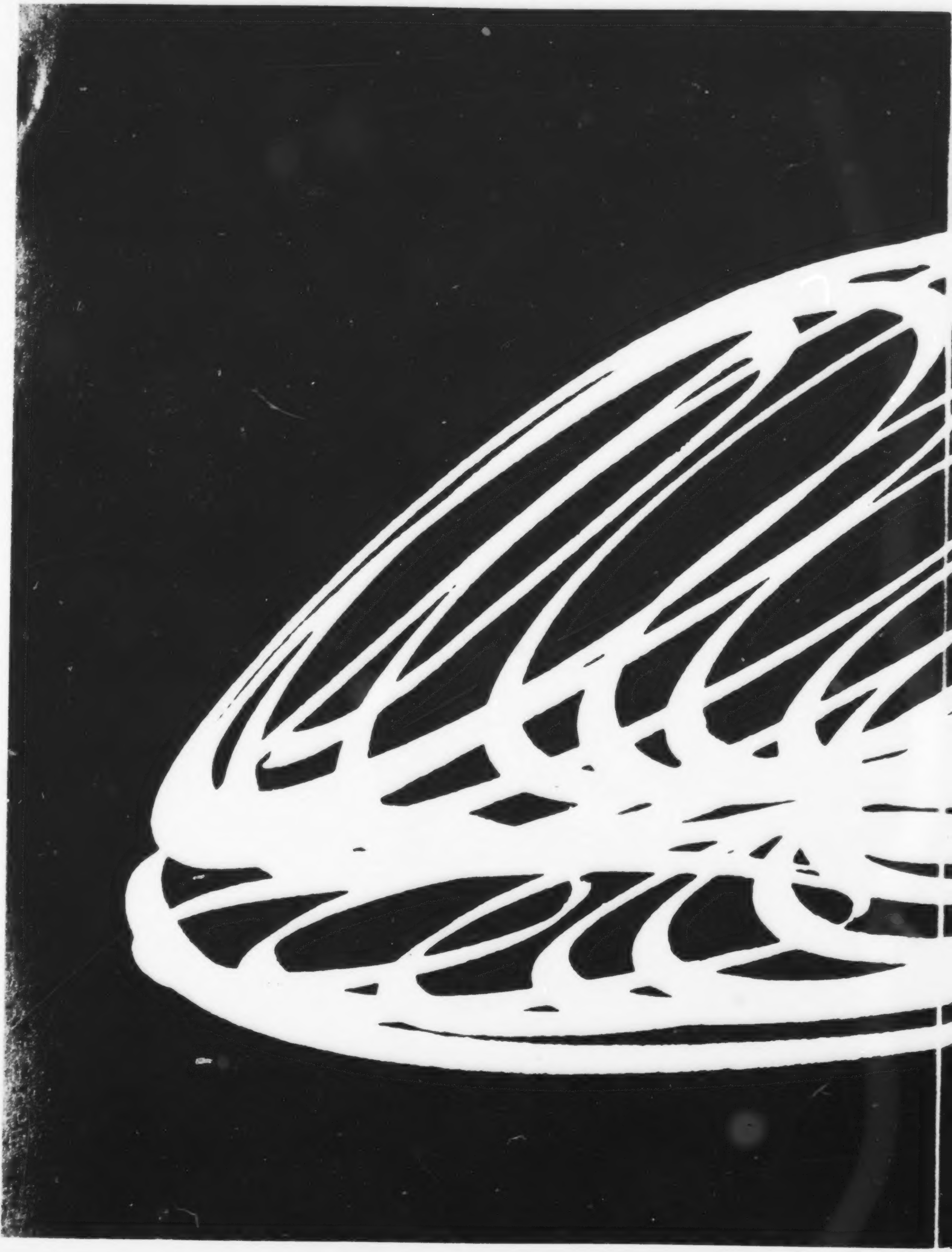
tled-down twig appearing on each of the frames. But whereas in *bluer*, White left the relationship of the work's component parts — the image and the text — materially undetermined, in *Photo Compositions* she provided a link: a fully functional chair woven out of the same whittled-down twigs that appeared on the paintings' frames sat empty, waiting for the viewer to take his or her place in the representational scheme of things.

Vista Series # 1 to #8 (1988) comprised a series of photographic enlargements featuring details from various soap box logos installed in physical opposition to a series of white nylon flags appliquéd with the names of homeopathic herbs. Intended less as a confrontation than a reciprocal relationship, much like the pairing of magnifying mirrors, the two series fused. The graininess inherent in the commercial packaging was so pronounced that the packages pictured were transformed into rainbow-hued aggregates of infinitesimal elemental parts, allegorizing the practice of cultural production with that of the homeopath.

White followed *Vista* with *Photo Paintings #1 to #10* (1990), head-and-shoulder billboard portraits of people crying. Using an exaggerated and "unnatural" color balance to describe the effects of a highly charged melodrama that had no visible cause, White made deft reference to the nature/culture dichotomy as it plays itself out in the value system of the art world.

Referred to as paintings in their titles (White took photographs and then used a computerized system to apply the paint onto vinyl), reproduced on such a large scale as to assume the status of masterpieces and contextualized in the privileged domain of the commercial art gallery, *Photo Paintings* took issue with the relative integral value that is assigned to technologically based cultural production compared to that produced by the artist's hand.

Less a project concerned with failed mimesis than with the elaboration of an identity both common and estranged, perhaps White's work can best be appreciated in relation to her own allegory of the cultural homeopath: dispensing minute but concentrated moments, gathering nature and culture in enigmatic conjunction within an otherwise dichotomizing world.



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Above: Carmen Lamanna's signature

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THE HUNGARIAN TRIBUTE SCULPTURE COMMITTEE ANNOUNCE A COMPETITION FOR SCULPTURAL WORK TO BE PLACED ON AN OUTDOOR SITE LOCATED IN THE BOW RIVER CORRIDOR IN DOWNTOWN CALGARY, ALBERTA. THE COMPETITION IS OPEN TO ALL CANADIAN ARTISTS WITH AT LEAST ONE YEAR'S RESIDENCE IN CANADA.

APPLICATION FORMS AS WELL AS THE TERMS AND CONDITIONS OF THE COMPETITION MAY BE REQUESTED IN WRITING FROM:

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ALL REQUESTS MUST BE RECEIVED BY DECEMBER 31, 1991

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An exh[illegible] rganized by the Winnipeg Art Galler[illegible] nour of [illegible] tenary of Ukrainian settlement in C[illegible]

Winnipeg Art Gallery August 2 - November [illegible]
Edmonton Art Gallery December 21, 1991 - March 15, 1992
Art Gallery of Hamilton April 4 - June 15, 1992

Winnipeg Art Gallery 300 Memorial Blvd. Winnipeg, Manitoba R3C1V1 (204) 786-6641

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Liz Magor: November 3 - December 8

Samuel Beckett: Teleplays
August 31 - September 29

Anima Mundi: Still Life in Britain
September 7 - October 13

The Fifth Province:
Some Contemporary Art from Ireland
September 14 - December 1

René Derouin: Série Équinoxe
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Winnipeg
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16 February 1992

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Calgary
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Dunlop Art Gallery
Regina
14 March to 19 April 1992

The Power Plant
Toronto
26 June to 7 September
1992

Bruce Grenville, curator

The support of The Canada Council for these exhibitions is gratefully acknowledged.

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Oct 17 - Nov 24
Ken Housego: The Heartland
Jim Stokes: Painted Spaces
Japanese Prints
(Organized by the ASA)

Dec 7 - Jan 5
Christmas Salon Show
Made by Hand: Felt & Paper
(Organized by the Canadian Craft Council)

Open Studio
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October 17 - November 24 John Kerl

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Ildiko Ardai, Contemporary Fibre
Works from Hungary
Marta Nagy, Contemporary Ceramics
from Hungary

The Craft Gallery

[illegible]

In background: *Mask* by Evan Penny, *Passages* by Kosso Eloul.

Photo by Mark Harwood

Catherine Burgess
Things As They Are:
Guelph, September 27, 1990
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OCT 5 - NOV 10

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AGW WRITER IN RESIDENCE: DICK HEBDIGE

OCT 5 - NOV 7

Assistance for this new programme provided by The Canada Council

FROM THE HEART OF THE HEART OF THE REGIONS

NOV 9 - DEC 1

Organized by Interdisciplinary Artists Promotion and Production Society of Alberta; Presented at the AGW with assistance from the Ontario Arts Council and The Canada Council

KIM MOODIE: RECENT DRAWINGS

NOV 23 - JAN 5

Organized by Oakville Galleries; Presented at the AGW with assistance from the Ontario Arts Council

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Calendar

These listings are subject to change, so visitors should call the gallery first to confirm.

Arts organizations are invited to write or fax us about upcoming exhibitions and events for this regular section. We need to hear from you, *in writing*, by Oct. 15 regarding events occurring in the period from Dec. 1 to Mar. 1, 1992.

Contact
Debbie Ross at
***Canadian Art*,**
6 Church Street,
2nd Floor,
Toronto, Ont.
M5E 1M1
Fax (416) 594-3375

ALBERTA

Glenbow Museum
130-9th Avenue S.E.
Calgary, Alta. T2G 0P3
(403) 264-8300
Until Jan. 19, 1992 — Eric Harvie: The Eclectic Collector.
Until Sept. 29 — Alan Dunning: New Installation New Alberta Art.
Until Oct. 20 — From Site to Sight: Anthropology, Photography, and the Power of Imagery. Also Memory Works: Postmodern Impulses in Canadian Art.
Oct. 5 to Dec. 1 — The Process of Architecture New Alberta Art
Nov. 2 to Jan. 5, 1992 — Jack Shadbolt Retrospective
Until Oct. 27 — The Tradition Continues: Handweaving in Alberta. Also Oct. 27 — West African Weavers
Nov. 7 — May, 1992 — Queen Victoria Display
Through 1991 — C.P.R. Posters
Until March 1992 — R.C.A.F. Women's Division (WWII)

Latitude 53 Gallery
Great West Saddlery Building
10137-104 Street
Edmonton, Alta. T5J 0Z9
(403) 423-5353
Sept. 13 to Oct. 12 — Susan Menzies: Terra Incognita
Oct. 18 to Nov. 16 — Hecho in Mexico, facilitated by Jose Springer. Artists: Jose Springer, Gabriel Orozco, Monica Castillo, Francis Alys

Masters Gallery Ltd.
815C-17th Avenue S.W.
Calgary, Alta. T2T 0A1
(403) 245-2064/2065
Sept. 26 — Jim Millard: Mountain Sketches
Oct. 24 — Horace Champagne, P.S.C.
Nov. 14 — Walter J. Phillips, R.C.A.: Prints & Watercolours 1917-1950

Paul Kuhn Fine Arts
722-11 Avenue S.W.
Calgary, Alta. T2R 0E4
(403) 263-1162
Sept. 7 to Oct 1 — Joyce Fraser, Geoffrey Hunter, Rob Renpenning: Three
Oct. 3 to 29 — Otis Tamasauskas: Recent Prints
Also, Walter May: Furthermore
Nov. 2 to Dec. 2 — Great Modern Prints: An Exhibition of Recent Works by Roy Lichtenstein, Robert Rauschenberg, Donald Sultan, Eric Fischel and Early Works by Andy Warhol. Also Cadence and Echo: The Song of the Garden New Works by
Jennifer Dickson
Dec. 5 to Jan. 7, 1992 — Mountain Journal: Book Launch and New Works by Arnold Shives. Also Barbara Harmer Tipton: New Works
Nov. 23 to 28 — At Art/LA 91, Los Angeles Convention Centre

Prairie Gallery
10209-99 Street
Grande Prairie, Alta. T8V 2H3
(403) 539-1991
Sept. 12 to Oct. 13 — PEACEing it Together: 3rd Annual. Also Colleen Philippi : Anacreates . Also Meeting the Boundaries: Faculty Show G.P.R.C.
Oct. 17 to Nov. 24 — Ken Housego: The Heartland. Also Jim Stokes: Painted Spaces. Also Artists' Proof: Japanese Prints
Dec. 7 to Jan. 5, 1992 — Annual Members' Juried Exhibition and Sale. Also Made by Hand: Felt & Paper

Southern Alberta Art Gallery
601 Third Avenue South
Lethbridge, Alta. T1J 0H4
(403) 327-8770
Sept. 7 to Oct. 13 — Julie Duschenes: Painting. Also Wanda Ellerbeck: Installation
Oct. 19 to Nov. 27 — Jerry Pethick: Sculpture. Also Miriam Fabijam: Installation
Dec. 16 to Jan. 18, 1992 — Spring Hurlbut: Sculpture. Also Francois Morelli: Installation

Virginia Christopher Galleries Ltd.
1134-8th Avenue S.W.
Calgary, Alta. T2P 1J5
(403) 263-4346
Oct. 19 to Nov. 6 — David Alexander: A Painter's Decade. Also Fresh From the Studio: New Work by Gallery Artists
Nov. 9 to 30 — William Walton Armstrong: Distinguished Canadian Painter since 1930
Dec. 5 to Jan. 11, 1992 — Important Canadian Prints. Also Annual Holiday Salon

West End Gallery
12308 Jasper Avenue
Edmonton, Alta. T5N 3K5
(403) 488-4892
Sept. 26 to Oct. 4 — St. Gilles: Paintings of Quebec
Oct. 5 to 18 — Harry Heine: Westcoast Paintings
Oct. 19 to Nov. 1 — Alex Janvier: Recent Paintings
Nov. 2 to 15 — Allen Sapp: New Works
Nov. 16 to 29 — Robert Genn: Recent Paintings
Nov. 30 to Dec. 6 — Stewart Steinhauer: Sculpture Exhibition
Dec. 7 to 20 — W.H. Webb: Alberta Landscapes

Whyte Museum of the Canadian Rockies
111 Bear Street, Box 160
Banff, Alta. T0L 0C0
(403) 762-2291
Aug. 6 to Sept. 29 — Quilts in Context
Aug. 20 to Oct. 6 — Sunshine Art 91
Oct. 1 to Nov. 24 — Sixty Years of Brad Washburn
Oct. 8 to Nov. 17 — Scott Clark: Interface, Tengpoche
Oct. 28 to Dec. 1 — Colleen Campbell: Like a Cow Dressed for the Opera
Nov. 26 to Jan. 5, 1992 — Anima Mundi: Still Life in Britain
Nov. 19 to Jan. 12, 1992 — Bob Sandford: This Business of Banff

Weltjen/Udell Gallery
10332-124 Street Edmonton,
Alta. T5N 1R2
(403) 488-0615
Sept. 21 to Oct. 5 — Ken Macklin: New Works
Oct. 9 to 18 — Four New Artists
Oct. 19 to Nov. 6 — Vic Cicansky: In Bronze
Nov. 9 to 27 — Dorothy Knowles: Series
Nov. 30 to Dec. 18 — Natalka Husar: New Work
Dec. 21 to 31 — December Choice: New Acquisitions

BRITISH COLUMBIA

Alex Fraser Galleries
2027 West 41st Avenue
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(604) 266-6010
Sept. — Dr. Jennifer Dickson R.A.: New Works
Oct. — Quebec Artists, Vladimir Horik, Claude Langevin, Pauline Paquin, Gaston Rebry: New Works
Nov. — Gallery Artists: B.C. Landscapes
Dec. — Little Picture Show

Atelier Gallery Ltd.
3084 Granville Street
Vancouver, B.C. V6H 3J8
(604) 732-3021
Sept. 21 to Oct. 5 — Al Neil: Antonin Artaud
Oct. 12 to 26 — Robert Young: Works on Paper
Oct. 31 to Nov. 16 — Catherine McAvity: Still Life
Nov. 21 to Dec. 5 — Mary Farris: Works on Paper
Dec. — Richard Davis: New Editions

Bau-Xi Gallery Ltd.
3045 Granville Street
Vancouver, B.C. V6H 3J9
(604) 733-7011 or 733-3211
Sept. 16 to Oct. 5 — Sylvia Tait

Oct. 7 to 26 — Pat O'Hara
Oct. 28 to Nov. 16 — Claude Breeze: Non-figurative Period, 1972 - 82
Nov. 18 to Dec. 7 — Roly Fenwick
Dec. 9 to 30 — Ann Blades

Buschlen Mowatt Fine Arts Ltd.
111-1445 West Georgia Street
Vancouver, B.C. V6G 2T3
(604) 682-1234
Sept. — 2nd Annual Contemporary Masters Exhibition
Oct. 1 to 31 — Bill Reid: Drawings from the Haida Gwaii
Nov. 1 to 30 — Geoff Rees/Anne Meredith Barry
Dec 1 to 30 — Picasso/Brasilier/Weisbuch/Gantner

Catriona Jeffries Fine Art Gallery
3rd fl., 550 Burrard St.
Vancouver, B.C. V6C 2J6
(604) 683-2415
Sept. 12 to 28 — Lorne Greenberg, Keith Mitchell, Rich Nielsen: Fresh Art
Oct. 3 to 26 — Greg Edmonson: Fossil Garden
Oct. 31 to Nov. 23 — Lesley Ann Finlayson: The Scotland Paintings
Nov. 28 to Dec. 2 — Lorne Greenberg: Recent Photographic Work

Charles H. Scott Gallery
1399 Johnston Street
Granville Island
Vancouver, B.C. V6H 3R9
(604) 687-2345
Aug. 30 to Oct. 13 — Faculty Show
Oct. 18 to Nov. 17 — George Rammell: Sculpture
Nov. 21 to Dec. 20 — Shelagh Keeley, Stephen Andrews: Corporeal Knowledge

Contemporary Art Gallery
555 Hamilton Street
Vancouver, B.C. V6B 2R1
(604) 681-2700
Sept. 13 to Oct. 12 — Joanne Tod: New Paintings
Oct. 18 to Nov. 23 — Annette Messager: Making Up Stories
Dec. 6 to Jan. 19 — Ulrich Horndash

Derek Simpkins Gallery of Tribal Art
1521 West 8th Ave.
Vancouver, B.C. V6J 1T5
(604) 737-2886
Sept. 18 to Oct. 5 — Andrew Williams and Tatipai Barsa: Contemporary Aboriginal Visions
Oct. 10 to 26 — George Littlechild: New Works on canvas, deerhide and paper

Diane Farris Gallery
1565 W. 7th Avenue
Vancouver, B.C. V6J 1S1
(604) 737-2629
Sept. 5 to 24 — Neil Wedman and Roland Brener
Sept. 26 to Oct. 15 — Gu-Xiong and Jeffrey Spalding
Oct. 17 to Nov. 12 — Beautiful British Columbia
Nov. 14 to Dec. 3 — John Koerner and Lionel Doucette
Dec. 5 to 21 — Group Christmas Exhibition

Charles H. Scott Gallery
1399 Johnston Street
Granville Island
Vancouver, B.C. V6H 3R9
(604) 687-2345
Aug. 30 to Oct. 13 — Faculty Show
Oct. 18 to Nov. 17 — George Rammell: Sculpture
Nov. 21 to Dec. 20 — Shelagh Keeley, Stephen Andrews: Corporeal Knowledge

Equinox Gallery
2321 Granville Street
Vancouver, B.C. V6H 3G3
(604) 736-2405
Sept. 7 to 28 — Robert Rauschenberg: Soviet/American Array. Also Chris Cran: Paintings
Oct. 3 to 26 — Gathie Falk: Venice Sink with Postcards from Marco Polo Series. Also William Roberts: Watercolours
Nov. 2 to 23 — Photography
Nov. 20 to 24 — At the Los Angeles Art Fair
Nov. 28 to Dec. 21 — Small Works Show. Also Stephen Andrews: Collage
Jan 4 to 25, 1992 - Donald Baechler: Prints

Heffel Gallery
2247 Granville Street
Vancouver, B.C. V6H 3G1
(604) 732-6505
Sept. 14 to 28 — Jim McKenzie
Oct. 5 to 19 — David Blackwood: Monotypes, etchings and paintings
Nov. 2 to 23 — Bonifacho: Earth and Fire
Nov. 30 to Jan. 11, 1992 — W.P. Weston: 1879-1967

Kamloops Art Gallery
207 Seymour Street
Kamloops, B.C. V2C 2E7
(604) 828-3543
Sept. 12 to Nov. 3 — Beneath the Ice
Nov. 7 to Dec. 1 — Darlene Kalynka: Cultural Inclinations
Dec. 5 to Jan. 5, 1992 — Brian Kipping: Urban Memories

Open Space
510 Fort Street
Victoria, B.C. V8W 1E6
(604) 383-8833
Oct. 3 to 19 — Lance Olson: Large composite paintings
Nov. 7 to 23 — Compañeras de Mexico: Lola Alvarez Bravo, Mariana Yampolsky, Lourdes Grobet, Graciela Iturbide, Eugenia Vargas, Laura Cohen
Dec. 5 to 7 — Jayce Salloum & others: Media Mirage (3 nights of video screenings)
Nov. 28 to Dec. 1 — New Theatre: Canadian Tango by Director Lina de Guevara
Nov. 1 — New Music: First Order Beating, Paul Dolden and Andrew Czink

Or Gallery
314 W. Hastings
Vancouver, B.C. V6C 2T2
(604) 683-7395
Sept. 10 to 28 — Bill Burns
Sept. 28 — Or Benefit at Kootenay School of Writing
Oct. 8 to 26 — Laura Lamb
Nov. 5 to 23 — Marian Penner Bancroft
Dec. 3 to 21 — Sutapa Biswas

Patrick Doheny & Associates Fine Art Ltd.
1811 W. 1st Avenue
Vancouver, B.C. V6J 4M6
(604) 737-1733
Sept. 7 to 26 — Shawn Westlaken: Painting
Sept. 28 to Oct. 9 — Mary Ann Liu: Bronze Sculpture
Oct. 10 to 24 — Wayne Eastcott: Prints
Oct. 26 to Nov. 6 — John Clair Watts: Conceptual Installation
Nov. 7 to 20 — Vicky Marshall: Painting
Nov. 21 to Dec. 7 — Alan Wood

Presentation House
333 Chesterfield Avenue
North Vancouver, B.C. V7M 3G9
(604) 986-1351
Sept. 6 to Oct. 13 — April Hickox: Roses, Wind and Other Stories. Also Claude-Philipe Benoit: Interieur,Jour
Oct. 19 to Nov. 24 — Sandra Semchuk: Coming to Death's Door. Also Nancy Barton: Swan Song. Also Annette Messager: Making up Stories
Nov. 29 to Jan. 26, 1992 — Beyond Control: Critical Transition and Culture in the Baltic Republics

Surrey Art Gallery
13750 - 88th Ave.
Surrey, B.C. V3W 3L1
(604) 596-7461
Until Oct. 5 — Micah Lexier: A Project for Surrey. Also Art from Zhuhai: Surrey's Sister City in China
Oct. 11 to Nov. 17 — Presence of Absence
Nov. 21 to Dec. 8 — Silent Art Auction
Dec. 8 to Jan. 26 — Alan Storey: Sculpture
Until Nov. 27 — Charles Van Sandwyck
Dec. 1 to Feb. 19, 1992 — Alan Storey Maquettes

The Art Gallery of the South Okanagan
11 Ellis Street
Penticton, B.C. V2A 7X9
(604) 493-2928
Sept. 6 to Oct. 20 — Earthlines, Deadlines, Lifelines
Sept. 6 to Oct. 29 — Karen Hunter
Oct. 25 to Dec. 8 — Keith Mitchell and Pat McHenry
Dec. 13 to Jan. 26, 1992 — Valerie Metz. Also Christmas Cards

The University of British Columbia Fine Arts Gallery
1956 Main Mall
Vancouver, B.C. V6T 1Y3
(604) 228-2759
Sept. 19 to Oct. 12 — Ken Lum
Oct. 18 to Nov. 30 — Vincent Trasov: Word Paintings

Vancouver Art Gallery
750 Hornby Street
Vancouver, B.C. V6Z 2H7
(604) 682-5621
Until Oct. 14 — Lisette Model
Sept. 11 to Nov. 4 — William G.R. Hind: The Pictou Sketchbook
Nov. 2 to Dec. 31 — Lost Illusions: Recent Landscape Art
Nov. 20 to Jan. 26, 1992 — Fabled Territories: New Asian Photography in Britain
Dec. 7 to Jan. 26, 1992 — Playthings

Woltjen/Udell Gallery
1558-W. 6th Avenue
Vancouver, B.C. V6J 1R2
(604) 736-8900
Sept. 28 to Oct. 3 — Fall Group Exhibition
Oct. 5 to 23 — Dorothy Knowles: Series
Oct. 26 to Nov. 13 — Natalka Husar: New Work
Nov. 16 to 30 — Linda Stanbridge: New Ceramic Works
Dec. 5 to 31 — Derek Besant: New Work

Women in Focus
849 Beatty Street
Vancouver, B.C. V6B 2M6
(604) 682-5848
Oct. 5 to Nov. 16 — Setsuko Pirosche: Soft Sculpture
Nov. 20 to Dec. 28 — Lyse Lemieux: New Sculptural Works

MANITOBA

Plug-In Inc.
175 McDermot Avenue
Winnipeg, Man. R3B 0S1
(204) 942-1043
Sept. 11 to Oct. 5 — Vincent Trasov: Word Paintings
Oct. 9 to Nov. 2 — Under the Influence of Fluxus: Group Exhibition Prints
Oct. 11 to Nov. 2 — Boys: Curated group exhibition, multi-media
Oct. 19 — Genevieve Cadieux: Lecture
Nov. 6 to 23 — Kal gra Asmundson: The Family of Meme, paintings

The Upstairs Gallery
266 Edmonton Street
Winnipeg, Man. R3C 1R9
(204) 943-2734
Sept. 21 to Oct. 5 — 5th Manitoba Folk Art
Oct. 26 to Nov. 9 — Cape Dorset 1991 Print Collection
Nov. 16 to 30 — Ivy Hume: Folk Art, Paintings
Dec. 7 to 30 — Collectors Choice

Thomas Gallery
62 Albert Street
Winnipeg, Man. R3B 1E9
(204) 947-3417
Sept. 21 to Oct. 12 — Richard Brown, Al Toews, Vincent Mikuska: Recent Paintings
Oct. 19 to Nov. 7 — Richard Gross: Paintings and Drawings
Nov. 9 to 28 — Ann McCall: Recent Paintings, Prints and Drawings. Also Ed Roman: Recent work in glass
Nov. 30 to Dec. 31 — Holiday Exhibition: New Work by Gallery Artists

Winnipeg Art Gallery
300 Memorial Boulevard
Winnipeg, Manitoba
R3C 1V1
(204) 786-6641
June 1 to Mar. 21, 1992 — The Gort Collection
to Nov. 18 — Spirit of Ukraine: 500 Years of Painting also
— Videos by Alex Poruchnyk
Sept. 8 to Oct. 20 — Christian Boltanski
Sept. 8 to Jan. 5, 1992 — Private/Public: Art and Social Discourse
Oct. 6 to Dec. 1 — Pudlo: Thirty Years of Drawing
Sept. 21 to Jan. 19, 1992 — Pudlo and his Contemporaries: Cape Dorset Prints and Sculpture from the Collection
Oct. 26 to May 3, 1992 — Decorative Arts 1880-1950

NEW BRUNSWICK

Beaverbrook Art Gallery
P.O. Box 605
Fredericton, N.B. E3B 5A6
(506) 458-8545
Sept. 20 to Oct. 27 — 40 Years of British Sculpture
Oct. 18 to Dec. 30 — Gainsborough in Canada

Nov. 1 to Dec. 1 — The Marion
McCain Juried Exhibition

Connexion
P.O. Box 696
Fredericton, N.B. E3B 5B4
(506) 454-1433
Until Sept. 27 — Ned Bear and Roger
Simon: Recent Works
Oct. 6 to Oct. 25 — Dorrit Yaacoby
Nov. 3 to Nov. 22 — Noreen Carr: The
Sky's the Limit
Dec. 1 to 31 — Kospanany: Group Show

Gallery 78
796 Queen Street
Fredericton, N.B. E3B 1C6
(506) 454-5192
Sept. 20 to Oct. 5 — Wildlife Exhibition:
Group Show
Oct. 18 to Nov. 2 — Richard Flynn:
Aspects of Life and Nature
Nov. 22 to Dec. 7 — Artists of Quebec
Dec. 10 to 24 — Christmas at Gallery
78: New Works by Gallery Artists

Owens Art Gallery
Mount Allison University
Sackville, N.B. E0A 3C0
(506) 364-2574
Sept. 12 to Oct. 6 — The Mount Allison
University Department of Fine Arts
Members Exhibition
Sept. 12 to Oct. 13 — Eleanor Bond:
Social Centres
Oct. 10 to Nov. 24 — Contemporary
Canadian Art from the Permanent Collection
Oct. 17 to Nov. 24 — Aganetha Dyck:
The Library: Inner/Outer
Nov. 6 to Dec. 20 — Edith Watson:
Rural Canadians at Work, 1890-1920,
(Photographs)
Nov. 30 to Dec. 20 — The Sackville Art
Association Members Exhibition
Nov. 28 to Jan. 26, 1992 — Julie
Duschenes: The Tulip Works

NEWFOUNDLAND

**Memorial University of Newfoundland
Art Gallery**
St. John's, Nfld. A1C 5S7
(709) 737-8209
Until Oct. 13 — Anne Meredith Barry:
Newfoundland Work
Sept. 19 to Oct. 27 — Oiva Toikka:
Glass
Oct. 17 to Dec. 1 — Colin Macnee: A
Retrospective
Nov. 1 to Dec. 1 — The Home Show
Nov. 7 to 24 — Rae Perlin

NOVA SCOTIA

Art Gallery of Nova Scotia
1741 Hollis at Cheapside, Box 2262
Halifax, N.S. B3J 3C8
(902) 424-7542
Sept. 21 to Nov. 24 — Nancy Edell: Art
Nuns, recent work
Nov. 29 to Jan. 12 — Eternal
Metaphors: New Art from Italy
Nov. 16 to Jan. 19, 1992 — Ursulina
Stepan

Dalhousie Art Gallery
6101 University Avenue
Halifax, N.S. B3H 3J5
(902) 494-2403
Sept. 21 to Oct. 27 — Changers: A
Spiritual Renaissance
Nov. 1 to Dec. 8 — Shadow Area:
Images of Illness and Healing by
Robert Pope. And Eleanor Bond:
Social Centres
The Critics Series: Lectures
Oct. 24 — Hal Foster: The Art of
Fetishism
Nov. 14 — Linda Hutcheon: Risky
Business - The Political Perils of Irony
Nov. 28 — Janet Wolff: On the Road
Again - Vocabularies of Travel
in Contemporary Cultural Criticism

Mount Saint Vincent University Gallery
166 Bedford Highway
Halifax, N.S. B3M 2J6
(902) 443-4450
Sept. 27 to Oct.20 — Necessary
Space: work in ceramics, (Group
Show) Also Kay Stanfield: Portraits
(Paintings)
Oct. 25 - Nov. 17 — Contemporary Art
from Pangnirtung. Also Wilma Needham,
Susan McEachern, Robert Bean:
Maternal Instincts
Nov. 22 to Dec 15 — Hilda Stewart:
Miniatures and Watercolours.

**Nova Scotia College of
Art and Design**
5163 Duke Street
Halifax, N.S. B3J 3J6
(902) 422-7381
Sept. 10 to 28 — David Clark, Susan
Klabunde: Installation
Sept. 10 to 14 — Keith MacIsaac:
Sculpture. Also Nadine Struthers:
Paintings
Sept. 17 to 21 — Diane Sullivan:
Ceramics. Also Terri Vernon: Paintings
Sept. 24 to 28 — Jordan Broadworth:
Paintings. Also Steve Malone:
Photography
Oct. 1 to 5 — Studio Textiles Exhibition.
Also Rachel Major, Jinhan Ko:
Multi-media
Oct. 8 to 12 — Andrew Scott: Paintings.
Also Recha Campfens: Paintings
Oct. 15 to 19 — Jane Mothersell:
Paintings
Oct. 22 to 26 — Children's Art Exhibition.
Also Sue Allan-Yorke, Noemi
Sadowska, Susan Trenholm:
Jewellery
Oct. 29 to Nov. 2 — John DeWolf,
Andrew Langille: Photography. Also
Kate Monro: Paintings
Nov. 5 to 16 — Ed Porter, Douglas
Dowd: Print making
Nov. 5 to 9 — Studio Photography
Exhibition. Also Janet Robertson:
Painting
Nov. 12 to 16 — 3-D Textiles Workshop
Exhibition. Also Pat Rapati:
Pastels
Nov. 19 to 30 — Dagmar Dahle:
Installation
Nov. 19 to 23 — Michele Levesque:
Textiles
Nov. 25 to Dec. 14 — Contemporary
Dutch Jewellery
Nov. 26 to 30 — Louise Waters:
Paintings
Dec. 3 to 14 — Richard Mueller:
Mixed media
Dec. 3 to 7 — Sandy Lumsden:
Ceramics
Dec. 10 to 14 — Graduation Exhibition

ONTARIO

Agnes Etherington Art Centre
Queen's University
Kingston, Ont. K7L 3N6
(613) 545-2190
Until Sept. 29 — Heather Cameron:
Paintings, Drawings and Sculpture
Until Oct. 27 — Sarindar Dhaliwal:
Rendez-vous between an Angel and
a Blackbird
Sept. 15 to Nov. 10 — William
Coverdale and Kingston Architecture:
The Buildings of William Coverdale
(1801-1885)
Sept. 29 to Oct. 31 — The Design Process
of Leon Krier's Laurentine Villa
Project
Oct. 30 — Leon Krier Lecture: The City,
The Citizen and The State
Oct. 5 to Nov. 3 — Deborah Brown:
Recent Sculpture
Oct. 23 to 27 — Rental Gallery Exhibition
Dec. 15 to Mar. 1 — Epoque: Antique
Clothing
Nov. 3 to Feb. 23, 1992 — Inuit Prints
and Sculpture from the John and Mary
Robertson Collection
Nov. 17 to Jan. 26, 1992 — Printmaking
in Quebec (1900-1950) from the collection
of le Musée du Québec
Dec. 1 to Feb. 9 — Imaging the Canadian
Wilderness at Bon Echo

Albert White Gallery
80 Spadina Avenue
Toronto, Ont. M5V 2J4
(416) 865-1021
Sept. 21 to Oct. 22 — Fernande Botero
Oct. 26 to Nov. 26 — David Hockney:
Celia prints & Grimm's Fairy Tales
Nov. 30 to Dec. 31 — African & Pre-Columbian
sculptures

Art Dialogue Gallery
Suite 201
80 Spadina Avenue
Toronto, Ont. M5V 2J4
(416) 368-3534
Sept. 19 to Oct. 5 — Franco Piredda:
Beyond the Arch, Photographic works
in Cibachrome
Oct. 10 to Nov. 2 — Diane Lingenfelter:
Primal Seasons, Paintings
Nov. 7 to 30 — Joseph Muscat:
Polemics, Paintings
Dec 5 to 30 — Janice Bailey: Arctic
Fields

Art Gallery of Hamilton
123 King St. West
Hamilton, Ont. K8P 4S8
(416) 527-6610
Until Oct. 6 — 23rd Annual Arts Hamilton
Juried Exhibition
Until Nov. 3 — An Whitlock. Also
Atlas, Curatorial Library Project #7.
Also David Martin. Also A Reverence
That Endures: Perspectives of the
Canadian Landscape

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ont. M5T 1G4
(416) 977-0414
Sept. 21 and 22 — Peak Preview of the
New AGO
Oct. 18 to Jan. 5, 1992 — Free Worlds:
Metaphors and Realities in Contemporary
Art
Oct. 20 to Nov. 25 — Hungarian Film
Series

Art Gallery of Peel
9 Wellington Street East
Brampton, Ont. L6W 1Y1
(416) 454-5441
Sept. 5 to Oct 14 — William Brown:
Paintings and Prints
Oct. 16 to Nov. 24 — Chief James
Beaver
Nov. 27 to Jan. 5, 1992 — Randall
Caruana: The Evolution of Drawing

Art Gallery of Windsor
445 Riverside Drive West
Windsor, Ont. N9A 6T8
(519) 258-7111
Sept. 21 to Nov. 17 — Robert Coyle:
Sideshow
Oct. 5 to Nov. 10 — Our Home and
Native Land: Sheffield's Canadian
Artists
Nov. 9 to Dec 1 (Five Weekends) —
From the Heart of the Heart of
the Regions
Nov. 23 to Jan. 5, 1992 — Kim Moodie:
Recent Drawings

Art Gallery of York University
4700 Keele Street
North York, Ont. M3J 1P3
(416) 736-5169
Sept. 22 to Nov. 29 — Crossroads:
Geneviève Cadieux, Robin Collyer, Isa
Genzken, Dan Graham, Rodney Graham,
Bernie Miller, Maria Nordman
Nov. 13 to Dec. 20 — Reading: Public
Signs, Private Acts - Joseph Kosuth,
Michael Snow, Robert Fones, Gordon
Lebredt, Becky Singleton (et al)

Art Guild of Canada
641 Queenston Rd.
Cambridge, Ont.
(519) 653-5649
Oct. 19 to Nov. 4 — Heine Baux: Portraits
and Landscapes of Canada,
Provence and New
Mexico

**Artists' Centre d'Artistes
Ottawa Inc.**
Gallery 101
319 Lisgar Street
Ottawa, Ont. K2P 0E1
(613) 230-2799
Sept. 20 to Oct. 6 — John Armstrong:
Agency and Flowers, paintings
Oct. 11 to 27 — Adrian Gollner: Paintings
Oct. 31 to Nov. 24 — Peter Gnass:
Conjuntos, Sculpture
Nov. 28 to Dec. 22 — Mary
Balomenos: Paintings

Artspace
P.O. Box 1748
340 George Street North
Peterborough, Ont. K9J 7X6
(705) 748-3883
Sept. 13 to Oct. 11 — Caroline George:
Bodylines, site-specific drawings
Sept. 13 to 28 — Doug Back, Caroline
Langill: Regionally Speaking II
Sept. 14 — Susan Mackenzie, with the
Polka Dogs: New Dance Series
Sept. 24 — Cornelia Wyngaarden: Visiting
Artists Lecture Series
Oct. 17 to Nov. 9 — Fred Gattschalk
Oct. 24 to 26 — Paulette Phillips: Fear
of Lying
Nov. 1 to Nov. 16 — Regionally Speaking
III
Nov. 22 to Dec. 21 — Barbara Hunt:
Shrapnel

Bau-Xi Gallery
340 Dundas Street West
Toronto, Ont. M5T 1G5
(416) 977-0600
Sept. 17 to Oct. 6 — Don Jarvis: The
Seasons
Oct. 8 to 27 — Gordon Smith
Oct. 29 to Nov. 17 — Claude Breeze:
The Non-figurative Works, 1972-82
Nov. 19 to Dec. 8 — Robert Marchessault
Dec. 10 to 29 — Sasha Rogers

Christopher J. Cutts Gallery
23 Morrow Avenue, Suite 204
Toronto, Ont. M6R 2H5
(416) 532-5566

Sept. 21 to Oct. 16 — John MacGregor: New Abstractions
Oct. 19 to Nov. 13 — Louise Robert: In Toronto
Nov. 16 to Dec. 11 — Kazuo Nakamura: New Work
Dec. 14 to Dec. 31 — 4th Annual Group Christmas Show

Cold City Gallery
30 Duncan Street, 7th floor
Toronto, Ont. M5V 2C2
(416) 593-5332
Sept. 7 to Oct. 2 — Ian Wallace: New Work, Photography and Painting. Also Susan Schelle, Solitaire Sculpture
Oct. 5 to 30 — Brian Scott: Travelling Library Mixed Media Installation. Also Sandra Meigs: The Desert left her free to think, drawings and lithographs
Nov. 2 to 27 — Al McWilliams: New Work, Beeswax, lead and photographs. Also Brian Groombridge: Sculpture
Nov. 30 to Dec. 14 — Cold City Artists' Group Show

Costin & Klintworth Gallery
80 Spadina Avenue, 4th floor
Toronto, Ont. M5V 2J3
(416) 363-7800
Sept. 7 to 28 — Louis Bouchard
Oct. 5 to 26 — Harlan Johnson
Nov. 2 to 23 — Jaan Poldaas

Design Zone
175A Danforth Avenue
Toronto, Ont. M4K 1N2
(416) 462-1875
Until Oct. 2 — Lorie Schinko
Oct. 4 to 30 — Leif Ostlund
Nov. 1 — Christmas Show

Evelyn Aimis Gallery
14 Hazelton Avenue
Toronto, Ont. M5R 2E2
(416) 961-0878
September 1991 — Ron Giii: The Bourgeois Opera
October 1991 — Ken Nutt: Inside the Chinese Garden

Gallery 44 Centre for Contemporary Photography
183 Bathurst Street
Toronto, Ont. M5T 2R7
(416) 363-5187
Sept. 7 to 28 — André Clément
Oct. 5 to 26 — Barbara Claus
Nov. 2 to 23 — Devora Neumark
Dec. — Members' Mini-Print Sale

Gallery 76
76 McCaul Street
Toronto, Ont. M5T 1W1
(416) 977-8530
Sept. 19 to Oct. 5 — Drawings by Mark Gemmill, Allison Hyde, Susan Martin, Cornelia Meyer. Also Mariana Grezova, Carlos Jarvis, Paolo Morra: Design meets Art
Oct. 11 to Nov. 2 — Stephen Peterson: Working Myths
Nov. 8 to 23 — York University/Ontario College of Art Exchange
Nov. 27 to Dec. 14 — Emmanuel Lopez and "Crackers": Illustration
Dec. 16 to 21 — Salon de Noel II

Gallery 386 Inc.
80 Spadina Avenue
Toronto, Ont. M5V 2J4
(416) 363-7253
Sept. 16 to 29 — Gerald Sternik
Oct. 14 to 27 — Margaret Ludwig
Oct. 28 to Nov. 10 — Al Groen
Nov. 11 to 24 — Thelma Tipping
Nov. 25 to Dec. 8 — Lydia Heuff

Galerie Beaux Arts
2064 Avenue Rd.
Toronto, Ont. M5M 4A6
(416) 322-0995
Sept. 20 to Oct. 19 — Avi Schwartz and Don Partouch
Oct. 24 to Nov. 16 — Robert Ouellet: Step by Step
Nov. 28 to Dec. 21 — David Armstrong: Recent Watercolors

Galerie Dresdnere
12 Hazelton Avenue
Toronto, Ont. M5R 2E2
(416) 923-4662
Sept. 21 to Oct. 9 — Antoine Prevost: Recent Paintings
Oct. 12 to 30 — Kent Jones: Paintings, Drawings, Monotypes
Nov. 2 to 20 — Richard Overfield: Paintings
Nov. 23 — Dec. 11 — Stephen Lack: Paintings and Works on Paper

Gallery Phillip
939 Lawrence Avenue East
Don Mills, Ont. M3C 1P8
(416) 447-1301
Sept. 12 to 29 — Lois Steen: Acrylic on paper and watercolor
Oct. 3 to 24 — Britton Francis: Ethereal Reflections, watercolor and egg tempera
Oct. 25 to Nov. 13 — The 1991 Cape Dorset Graphics Collection
Nov. 14 to Dec. 6 — George W. Bates: Recent oils
Dec. 7 to Jan. 15, 1992 — Gallery Artists' Christmas Showing

Gallery One
121 Scollard Street
Toronto, Ont. M5R 1G4
(416) 929-3103
Sept. 14 to Oct. 10 — Christopher Broadhurst: New Paintings
Oct. 12 to Nov. 7 — Doug Stone: Recent Works
Nov. 9 to Dec. 5 — David Blackwood: Recent Monotypes
Dec. 7 to Jan. 2 — Pat Service: Recent Paintings

Garnet Press Gallery
580 Richmond Street West
Toronto, Ont. M5V 1Y9
(416) 366-5012
Sept. 7 to 28 — Carlo Cesta: Drawings
Oct. 5 to 26 — Andy Fabo: Drawings
Oct. 5 to Spring 1992 — Alex de Cosson: Outdoor Sculpture
Nov. 2 to 23 — John Abrams: Paintings
Nov. 30 to Dec. 21 — Warren Quigly: Sculpture

Grimsby Public Art Gallery
25 Adelaide Street
Grimsby, Ont. L3M 1X2
(416) 945-3246
Sept. 12 to Oct. 6 — Ernest Thompson Seton 1860-1946
Oct. 13 to Nov. 10 — Kurelek
Nov. 14 to Dec. 15 — Sheila Ayearst: Painting and Photograph Juxtapositions. Also Paulette Phillips: Video and Performance
Dec. 19 to Jan. 12, 1992 — Fireworks '90: Handcrafted Clay and Glass

Justina M. Barnicke Gallery
Hart House
7 Hart House Circle
University of Toronto
Toronto, Ont. M5S 1A1
(416) 978-8398
Sept. 3 to Oct. 5 — Big Land and Big Sky: The Geometry of the Canadian Prairies
Oct. 10 to Nov. 7 — Debra Cherniawsky: Installation. Also Akira Yoshikawa: Installation
Nov. 14 to Dec. 12 — Telford Fenton: Drawings. Also Bernard Gamoy: Works on linen and paper

Karney Gallery
11 Yorkville Avenue
Toronto, Ont. M4W 1L2
(416) 964-1122
Sept. 15 — Gallery's Choice: 20th Century Contemporaries and Gallery Artists
End of October — Shaoul Smira: Expressionist Works
In November — Maria Gabankova: Paintings and Drawings

Kingston Artists' Association Inc.
21A Queen Street
Kingston, Ont. K7K 1A1
(613) 548-4883
Sept. 7 to 28 — Members Open Show
Oct. 5 to 26 — Mark Timmins, Carolyn Davis, Kathleen Gillis: Group Show Installation
Nov. 2 to 30 — Jan Allan: Sculpture

Kinsman Robinson Galleries
112 Scollard St.
Toronto, Ont. M5R 1G2
(416) 964-2374
Sept. 28 to Oct. 11 — René Marcil
Nov. — Rare and exceptional works by various members of the Group of Seven. Also Jean-Paul Lemieux: Large oil on canvas

Klonaridis Inc.
80 Spadina Avenue, 3rd floor
Toronto, Ont. M5V 2J3
(416) 360-7800
Sept. 7 — Stephanie Kirschen-Cole: Mixed media collage on paper
Oct. 5 — Dan Solomon: New Paintings
Nov. 2 — Robert Goodnough: New Paintings

Lake Galleries
624 Richmond Street West
Toronto, Ont. M5V 1Y9
(416) 863-5234
Sept. 21 to Oct. 11 — Peter Templeman/Blair Sharpe
Oct. 12 to Nov. 1 — Christopher Kier/Colleen Brzezicki
Nov. 2 to 22 — Telford Fenton/Ann Macintosh Duff
Nov. 23 to Dec. 13 — Eugenio Tellez/Evan Levy
Dec. 14 to Jan. 3 — Christmas Show: Snow Lake.
Also Vincent Sharpe

Leo Kamen Gallery
80 Spadina Avenue, Suite 406
Toronto, Ont. M5V 2J3
(416) 365-9515
Sept. 7 to 28 — Murray MacDonald: Sculpture
Oct. 5 to 26 — Kevin Sonmore: Recent Paintings
Nov. 2 to 23 — David Luksha: New Work
Nov. 30 to Dec. 21 — Robert Saucier: Sculpture

London Regional Art and Historical Museums
421 Ridout Street North
London, Ont. N6A 5H4
(519) 672-4580
Sept. 7 to Oct. 27 — John Boyle Retrospective
Sept. 21 to Nov. 24 — Sasha McInnes: Weaving Matters
Until Nov. 10 — Gallery Painting Group. Also Recent Acquisitions

Macdonald Stewart Art Centre
358 Gordon Street
Guelph, Ont. N1G 1Y1
(519) 837-0010
Until Oct. 20 — 19th-Century Views of Guelph
Sept. 21 to Oct. 27 — Stu Oxley: New Works
Oct. 25 to Jan 5, 1992 — 7-Nana-Sept.-Selected Works of Moriyama & Teshima
Nov. 3 to Dec. 8 — Suzy Lake: Cautioned Homes and Gardens
Dec. 15 to Feb. 8 — American Prints in Black and White

Market Village
4370 Steeles Ave. East, Markham
Oct. 4 to Nov. 3 — Ancient Chinese Technical/Scientific Inventions and Instruments

McIntosh Gallery
Talbot College, University of Western Ontario
London, Ont. N6A 3K7
(519) 661-3181
Sept. 18 to Oct. 27 — Computer Generations - Stacy Spiegel: Essence and Entropy. Also Computers and the Creative Process
Oct. 30 to Dec. 8 — Ephemera - Ephemerality: Selections from the Permanent Collection. Also Here Today, Here Tomorrow: The Conservation and Restoration of Works of Art

McMichael Canadian Art Collection
Islington Avenue
Kleinburg, Ont. L0J 1C0
(416) 893-1121
Until Oct. 20 — Canadian Artists of Native Ancestry: Contemporary Expressions
Until Feb. 2, 1992 - Inuit Art at the McMichael
Until July 12, 1992 - Contemporary Indian Art from the Permanent Collection
Dec. 15 to Mar. 29, 1992 — Cape Dorset Drawings and Sculpture
Sept. 29 to Dec. 1 — David Milne
Nov. 3 to Mar. 1, 1992 — The Peaceable Kingdom of Gilbert Desrochers 1926-1990
Dec. 8 to Jan. 26, 1992 — Maria Chapdelaine: Illustration by Clarence Gagnon

Mercer Union
333 Adelaide Street W., 5th floor
Toronto, Ont. M5V 1R5
(416) 977-1412
Sept. 5 to Oct. 5 — Union Language: An exhibition of Collaborative Works
Oct. 10 to Nov. 9 — Toby MacLennan: Film Installation. Also Carol Moiseiwitsch: Border Crossings
Nov. 14 to Dec. 14 — Michel Archambault: Sculpture. Also Jennie White: Painting

Mira Godard Gallery
22 Hazelton Avenue
Toronto, Ont. M5R 2E2
(416) 964-8197
Sept. — The Prints of Christopher Pratt 1958- 1991

Oct. — Jean McEwen: Recent Paintings
Nov. — David Milne: Overview Exhibition
Dec. — Joe Fafard: Recent Bronze Sculpture

Museretic
134 Peter Street, 4th floor
Toronto, Ont. M5V 2H2
(416) 345-8472
Sept. 7 to Oct. 3 — Michael Craden 1941-1982
Oct. 5 to Nov. 1 — Rick Hording
Nov. 3 to Dec. 6 — First Gallery Group Show

Nancy Poole's Studio
16 Hazelton Avenue
Toronto, Ont. M5R 2E2
(416) 964-9050
Until Sept. 19 — John B. Boyle: Unofficial Retrospective
Sept. 14 to 26 — Jordan MacLachlan: New Sculpture
Sept. 28 to Oct. 10 — Philip Craig: New Paintings
Oct. 12 to 24 — Paint and Paintings: A show for painters about painting
Oct. 26 to Nov. 7 — Patrick Amiot and Brigitte Laurent: Sculpture
Nov. 9 to 21 — Graham Fowler: New Paintings
Dec. 7 to Jan., 1992 — Exhibition of Small paintings with a proverbial theme

National Gallery of Canada
380 Sussex Drive
Ottawa, Ont. K1N 9N4
(613) 990-1985
Until Sept. 22 — A Primal Spirit: Ten Contemporary Japanese Sculptors
Sept. 10 to Nov. 17 — Tatsuo Miyajima
Sept. 13 to Nov. 10 — The Drawings of Henry Fuseli
Nov. 8 to Jan. 5, 1992 — William Berczy
Nov. 29 to Feb. 2, 1992 — The First Passionate Collector: The Ian Lindsay Collection of Inuit Art
Dec. 6 to Feb. 2, 1992 — Roger Mertin: Tannenbaum Series

Niagara Artists' Centre
235 St. Paul St.
St. Catharines, Ont. L2R 3M6
(416) 641-0331
Until Sept. 28 — Jocelyn Salem - Apparatus/Domus: Au Début, installation
Sept. 28 — Collette Urban: Performance Art
Oct. 4 to 26 — Dennis Tourbin: The October Crisis Revisited, Paintings
Oct. 26 — May Chan: Performance Art
Nov. 1 to 23 — Karen Hoeberg: lumen, installation
Nov. 1 — Shauna Beharry: Performance Art
Nov. 16 — 2nd Annual Niagara Short Film and Video Festival
Nov. 29 to Dec. 21 — Daniel Olson: Grey Matter, installation

Oakville Galleries
1306 Lakeshore Road East
Oakville, Ont. L6J 1L6
(416) 844-4402
Sept. 7 to Oct. 27 — Robert McNealy: Installation
Sept. 14 to Oct. 27 — Wanda Koop: Paintings
Nov. 23 to Jan. 19, 1992 — Gisele Amantea: Sanctuary

Olga Korper Gallery
17 Morrow Avenue
Toronto, Ont. M6R 2H9
(416) 538-8220
Sept. 7 to Oct. 2 — Yoshi Sankawa
Oct. 5 to 30 — Louis Comtois
Nov. 2 to 27 — Roland Poulin
Nov. 30 to Dec. 21 — Roland Brener

Ontario College of Art
100 McCaul Street
Toronto, Ont. M5T 1W1
(416) 977-5311
Art Women 91: Women at the Edge - Lecture Series
Oct. 1 — Maya Ying Lin
Oct. 15 — Alanis Obomsawin

Ontario Crafts Council
The Craft Gallery
35 McCaul Street
Toronto, Ont. M5T 1V7
(416) 977-3551
Sept. 5 to Oct. 13 — Joanna Staniszkis: Inspired by Tradition, Textiles Also Reminders of their Presence: Works by North West Coast Basketmakers.
Oct. 17 to Nov. 24 — Hungary Reborn - Ildiko Ardai: Contemporary Fibre Works from Hungary. Also Marta Nagy: Contemporary Ceramics from Hungary.
Nov. 28 to Jan. 5, 1992 — The Holiday Collection II.
Also Austausch/Exchange: Works by Craftspeople in Baden-Württemberg and Ontario

Odon Wagner Gallery
194 Davenport Road
Toronto, Ont. M5R 1J2
(416) 962-0438
Fall — Exhibition of recent acquisitions - 18th- & 19th- century European Paintings. Also Lea Avizedek

Open Studio
520 King Street West
Toronto, Ont. M5V 1L7
(416) 368-8238
Sept. 10 to Oct. 5 — Rebecca Cowan, Susan Cunningham, Ormsby Ford, Lisa MacLean: 4 Solo Players
Oct. 8 to Nov. 2 — Jean Bridge: And Yet Relation Appears
Nov. 5 to 30 — Brian Hoxha
Dec. 6 to 20 — Open Studio's Artist Proof Sale

Oshawa Art Association
P.O. Box 262
Oshawa, Ont. L1H 7L3
(416) 433-2432
Sept. 27 to 29 — Camp SAMAC Art Festival - 1 km east of Simcoe St. N. on 5th Concession, Oshawa

Print and Drawing Council of Canada
c/o EXTENSION: The Print and Drawing Gallery of Canada
Suite 503, 80 Spadina Avenue
Toronto, Ont. M5V 2J3
(416) 977-5311 ext. 323
Sept. 7 to Oct. 2 — Kate Wilson
Sept. 19 — Vincent Sheridan Presentation
Oct. 5 to 30 — Lorène Bourgeois
Nov. 2 to 27 — Anastasia McEwen, Sheila Butler
Nov. 30 to Jan. 8 1992 — Gene Threndyle, Peter S. Calvert

Roberts Gallery Ltd.
641 Yonge Street
Toronto, Ont. M4Y 1Z9
(416) 924-8731
Sept. 28 to Oct. 12 — Alan Collier
Oct. 19 to Nov. 2 — Michael French
Nov. 9 to 21 — Philippa Hunter
Nov. 23 to Dec. 5 — Paul Kelley
Dec. 7 to 21 — William Winter

Royal Ontario Museum
100 Queen's Park
Toronto, Ont. M5S 2C8
(416) 586-5549
Indefinite Run — Chinese Treasures of the ROM 4,000 B.C. to A.D. 907
Until Jan. 5, 1992 — An Introduction to Oriental Rugs: The Sidney Bregman Collection
Nov. 1 to Jan. 5, 1992 — Picture Toronto: 20 Years of Photography from the Sun
Nov. 14 to Jan. 5, 1992 — Coca-Cola Santa Claus Illustrations
Nov. 23 to Jan. 5, 1992 — The Art of Babar: Drawings and Watercolors by Jean and Laurent de Brunhof
Dec 4 to 11 — 3rd Annual Twelve Trees of Christmas

S.L. Simpson Gallery
515 Queen Street West
Toronto, Ont. M5V 2B4
(416) 362-3738
Sept. 5 to Oct. 1 — Shelagh Alexander
Oct. 3 to Nov. 5 — General Idea
Nov. 7 to Dec. 3 — Hannah Collins

The Drabinsky Gallery
86 Scollard Street
Toronto, Ont. M5R 1G2
(416) 324-5766
Sept. — Michael Smith
Oct. — Alex Colville, Walter Bachinski
Nov. — Marc Garneau
Dec. — David Thauberger

The George R. Gardiner Museum of Ceramic Art
111 Queen's Park
Toronto, Ont. M5S 2C7
(416) 593-9300
Sept. 17 to Jan. 5, 1992 — The Art of the Yixing Potter: The K.S. Lo Collection

The Koffler Gallery
4588 Bathurst Street
North York, Ont. M2R 1W6
(416) 636-2145
Aug. 13 to Oct. 8 — The Jewish Wedding: An Exhibition of Ritual Art
Oct. 22 to Nov. 28 — Irene Frolic, Jeanette Nestel. Also (until Dec. 8) Bon Bon Dishes
Dec. 10 to Jan. 15, 1992 — Cynthia Kemerer: Exit Visa. Also Margie Kelk: Humankind, The Endangering Species

The Red Head Gallery
8th floor, 96 Spadina Avenue
Toronto, Ont. M5V 2J6
(416) 863-1654
Sept. 4 to 28 — Tony Wilson
Oct. 2 to 26 — David Sylvestre
Oct. 30 to Nov. 23 — Bridget Corkery
Nov. 24 — Fundraising Event
Nov. 27 to Dec. 21 — Sandra Gregson

The Power Plant
231 Queen's Quay West
Toronto, Ont. M5J 2G8
(416) 973-4924
Sept. 13 to Oct. 27 — Tony Cragg: Sculpture 1975-1990. Also Clegg and Guttmann: Intersections
Nov. 8 to Jan. 5, 1992 — Colin Campbell: Media Works 1972-1990
Nov. 15 to Jan. 5, 1992 — Ilya Kabakov and John Scott

The Sable-Castelli Gallery
33 Hazelton Avenue
Toronto, Ont. M5R 2E3
(416) 961-0011
Sept. 7 to 28 — Douglas Kirton: New Paintings
Oct. 5 to 28 — Will Gorlitz: All in All, new work

Toronto Photographers Workshop
80 Spadina Avenue, Suite 310
Toronto, Ont. M5V 2J3
(416) 362-4242
Sept. 7 to Oct. 12 — Frances Robson: Women and Community
Sept. 18 to Nov. 10 — J.C. Elvy and Suzie King
Oct. 19 to Nov. 23 — Mary Hogan Camp: Diana - du Temps Perdu
Nov. 29 to Dec. 7 — Fifth Annual Fundraising Sale and Raffle

Toronto Sculpture Garden
A City of Toronto Park
115 King Street East
Until Sept. 30 — Brian Scott: Stray Plow
Mid-Oct. — Apr. 1992 — Claude Mongrain

Ufundi Gallery
541 Sussex Drive
Ottawa, Ont. K1N 6Z6
(613) 232-3975
Sept. 6 to 25 — Carl Beam
Sept. 27 to Oct. 16 — Robert Houle, Pat Durr
Oct. 18 to Nov. 6 — Shelley Niro: Mohawks in Beehives
Nov. 8 to 27 — Doucet-Saito
Nov. 29 to Dec. 14 — Christina MacEwen

Whitton Gallery
One Keele Street
King City, Ont. L0G 1K0
(416) 833-1692
Sept. 28 to Oct. 13 — Tapestries, Porcelain and Glass
Oct. 19 to Nov. 3 — Thelma Rosner
Nov. 9 to 30 — Anthony J. Batten: Places, the Familiar and the Fabled, new works
Dec. 7 to 21 — Donald A. Smith: Acrylic landscapes. Also Derek Green: Wildlife Sculpture

Wynick/Tuck Gallery
80 Spadina Avenue, 4th floor
Toronto, Ont. M5V 2J3
(416) 364-8716
Sept. 7 to 28 — Arlene Stamp
Oct. 5 to 26 — Doris McCarthy: New Paintings, watercolors and lithographs
Nov. 2 to 23 — John Hall: New Paintings

Young Fox Gallery
209 Queen Street East
Toronto, Ont. M5A 1S2
(416) 368-2502
Sept. 21 to Oct. [illegible] — Jerome Coulas: Where the Heart Is, new works
Oct. 19 to 30 — Albric Soly
Nov. 16 to 27 — Conrad Furey: Action Man
Dec. 7 to 18 — Christmas Group Show

YYZ
Artists' Outlet
1087 Queen Street West
Toronto, Ont. M6J 1H3
(416) 531-7869
Sept. 11 to Oct. 12 — Time Based Art, T.B.A.
Sept. 18 to Oct. 12 — Elspeth Pratt: Sculpture
Oct. 15 to 19 — Terry Flaxton, Rodney Werden
Oct. 22 to 26 — Paul Garrin, Pierre Trividic
Oct. 29 to Nov. 2 — Joan Jonas: Video Screenings

Oct. 23 to Nov. 16 — George Legrady: Between East and West, installation
Nov. 20 to Dec. 21 — Time Based Art, T.B.A.
Nov. 27 to Dec. 21 — Mina Totino: Paintings

QUEBEC

Musée Canadien des Civilisations
100, rue Laurier
C.P. 3100, succursale B
Hull, Que. J8X 4H2
(819) 776-7169
Until Feb.21, 1992 — Art and Ethnicity: the Ukrainian Tradition in Canada

Espace Virtuel
534, Jacques Cartier
C.P. 233
Chicoutimi, Que. G7H 5B7
(514) 549-3618
Sept. 19 to Oct. 17 — Jocelyn Philibert: Vastes Vestiges
Oct. 24 to Nov. 18 — Sigruin Hardardottir, Manon Thibeault, Johanne Chagnon, Therese: La Centrale
Nov. 6 to Nov. 13. — Francoise Dugray: Vue sur la Video Phase II
Dec. 2 to Dec. 6 — 14 Invited Artists:Communication/Performance
Dec. 10 to Dec. 15 —3 Artists/3 Cooks: Aesthetic/Gastronomic Celebration

Galerie Barbara Silverberg
2148 Mackay St.
Montreal, Que. H3G 2J1
(514) 932-3987
Sept. 14 to Oct. 1 — Richard Milette: Two or Three Things I Know; Mark Ruwedel: Landscape Photographs

Galerie Bernard Desroches
1444 Sherbrooke St. W.
Montreal,Que. H3G 1K4
(514) 842-8648
To Oct. 1 — Antonio Grediaga Kieff: Retrospective of Paintings and Sculpture, 1969 - 1991
Oct. 4 to 20 — Fablo: Impressions of a Surrealistic World
Oct. 25 to Nov. 10 — Andris Leimanis: Montreal as Seen Through the Eyes of the Artist
Nov. 15 to Dec. 1 — Armand Tatossian, R.C.A.: Recent Landscapes, Sous-bois and Floral Still-lifes
Dec. 6 to Dec. 22: Métaréaliste

Galerie Brenda Wallace
508 - 372 Ste. Catherine west
Montreal, Que. H3B 1A2
(514) 393-3331
To Oct. 12 — Marian Penner Bancroft and Robert Walker
Oct. 19 to Nov. 23 — Regan Morris and Jerry Pethick
Nov. 30 to Jan. 11, 1992 — Ed Zelenak and Lucie Lefebvre

Galerie Dominion
1438 Sherbrooke St. W.
Montreal, Que. H3G 1K4
(514) 845-2903
To Sept. 21 — Montreal Print Collectors Society
Sept. 28 to Oct. 12 — Lloyd Fitzgerald: Paintings
Oct. 19 to Nov. 2 — Shokichi Sato: Sculptures
Nov. 9 to 23 — Richard Notkin: Photographs

Galerie Elena Lee Verre d'art
1518 Sherbrooke St. W.
Montreal, Que. H3G 1L3
(514) 932-3896
To Sept. 24 — Claire Maunsell
Oct. 2 to 23 — Alfred Engerer
Nov. 5 to 26 — Susan Edgerely: "Storytellers"
Nov. 30 to Dec. 7 — Sheridan College: Faculty and Student Exhibition

Galerie Montcalm
Maison du citoyen
25 Laurier St.
Hull, Que. J8X 4C8
(819) 595-7488
Oct. 3 to Nov. 3 — L'éternelle Insouciance de Raymond Warren
Nov. 7 to Dec. 8 — Zoltan Szabo: Watercolors
Dec. 12 to Jan. 26, 1992 — Jean-Paul Riopelle: Recent Work
Sept. and Oct. — Roger Rouvroy: Oil Paintings on Themes of Daily Life
Nov. — Rita Lacroix-Boivin: Images Created in Japanese Embroidery

Galerie Sans Nom Co-op
140 Botsford St., Local 16,
Moncton, N.B. E1C 4X4
(506) 854-5381
To Oct. 1 — Dorrit Yaccoby (Israel): Mixed media
Oct. 8 to 20 — Ghislaine McLaughlin (Moncton): Paintings
Nov. 5 to 26 — Philip Iverson (Fredericton): Paintings
Dec. — no exhibit planned

Langage Plus
750 Scott St. West, P.O. 518
Alma, Que. G8B 5W1
(418) 668-6635
Sept. 13 to Oct. 13 — Vaste et Vague: "Bonjour Francoise - de la nature aux lieux de culture"
Oct. 17 to 21 — Sylvie Tourangeau/Suzanne Joly: Performance workshop
Oct. 25 to 24 Nov. 24 — Anne Thibeault: Painting
Dec. 6 to Jan. 7, 1992 — John de Stefano: Photography

L'oeil de Poisson
25 Charest W.
Quebec, Que.G1K 1X1
(418) 648-2975
To Sept. 29 — Members' Group Show
Oct. 3 to Oct. 20 — Violet Costello: Installation
Oct. 24 to Nov. 10 — Josée Pellerin: Painting
Nov. 14 to Dec. 1 — Claudie Gagnon: Installation
Nov. 15: Multidisciplinary Event
Nov. 16 and 17: Pierre Bourgault Legros: Workshop

Galerie John A. Schweitzer
42 ouest, Ave. des Pins
Montreal, Que. H2W 1R1
(514) 289-9262
Sept. 19 to Oct. 6 — Peggy Jarrell Kaplan: Portraits of choreographers and visual artists
Oct. 10 to Nov. 3 (by appointment) — Camera Lucida: 15 Photographers incl. Arbus, Avedon, Brassai, Mapplethorpe, etc.
Nov. 12 to 17 (by appointment) — Johannes Girardoni and John A. Schweitzer: Installation at Entrée libre a l'art contemporain, Place Bonaventure
Nov. 22 to Dec. 22 (by appointment) — Post-war American Abstraction: Diebenkorn, Francis, Frankenthaler, Gottlieb, Hofmann, Motherwell

Musée d'art contemporain de Montréal
Cité du Havre
Montreal, Que. H3C 3R4
(514) 873-2878
To Oct. 27 — Le Corps Vacant: Self-representation in Photographic Art
Nov. 10 to Jan. 19, 1992 — John Baldessari Retrospective

Musée des beaux-arts de Montréal
3400 Ave. du Musee
To Nov. 10 — The 1920s: Age of the Metropolis
Nov. 9 to Jan. 19, 1992 — Jean-Paul Riopelle Retrospective

Obero
499 - 3981 Ste. Laurent Blvd.
Montreal, Que. H2W 1Y5
(514) 844-3250
To Oct. 6 — Helen Chadwick: Lofos Mymphon (installation)
Oct. 12 to Nov. 10 — Roger Bellemare: Drawings and Objects
Oct. 19 — Jo David: Talk
Nov. 13: —Jayce Salloum: Meet the artist/video viewing
Nov. 23 to Dec. 21 — Christian Langlois: The Dining Room (video installation)

Optica
501 - 3981 Ste. Laurent Blvd.
Montreal, Que. H2W 1Y5
(514) 287-1574
To Oct. 6 — Ginette Prince: Installation/performance
Oct. 12 to Nov. 10 — The Empirical Presence: Caruso, Gaucher, Lavalle, Martin, Poldaas and Saxe
Oct. 13: Round table discussion and book launch for The Empirical Presence (James Campbell and Yvonne Lammerich curators)

SASKATCHEWAN

The Gallery/Art Placement Inc.
228 - 3rd Avenue South
Saskatoon, Sask. S7K 1L9
(306) 664-3385
Sept. 14 to 28 — Wynona Mulcaster
Oct. 1 to 10 — Group Show of Gallery Artists
Oct. 12 to 26 — Lorenzo Dupuis
Oct. 29 to Nov. 7 — Group Show of Gallery Artists
Nov. 9 to 23 — Paul Sisetski
Nov. 26 to Dec. 3 — Group Show of Gallery Artists
Dec. 7 to 21 — Catherine Perehudoff

Dunlop Art Gallery
P.O. Box 2311, 2311 12th Avenue
Regina, Sask. S4P 3Z5
(306) 777-6040
Central Gallery
Sept. 28 to Nov. 3 — Edward Poitras Installation
Nov. 9 to Dec. 15 — Brenda Pelkey:"...the great effect of the imagination on the world"
Sherwood Village Branch Gallery
Until Oct. 6 — Kelly Miner
Oct. 10 to Nov. 17 — Pamela Harris: Faces of Feminism, Photographs
Nov. 21 to Jan. 5, 1992 — Rupchan Pottery
Glen Elm Branch Gallery
Until Oct. 8 — Grace Rose Klatt: Antiromantic
Oct. 12 to Nov. 19 — Kelly Miner
Nov. 23 to Jan. 7, 1992 — Pamela Harris: Faces of Feminism, Photographs

Mendel Art Gallery
P.O. Box 569, 950 Spadina Crescent East
Saskatoon, Sask. S7K 3L6
(306) 975-7610
Sept. 20 to Nov. 3 — Murals from a Great Canadian Train. Also Nonobjective Art from the collection of the Mendel Art Gallery. Also Joanne Tod
Nov. 8 to Jan 5, 1992 — Jack Goldstein: A Spectacle of Technology. Also Clint Hunker. Also the Mendel Family Gift and Related Works

Rosemont Art Gallery
Neil Balkwill Civic Arts Centre
2420 Elphinstone Street, Box 1790
Regina, Sask. S4P 3C8
(306) 522-5940
Until Sept. 28 — Margaret May
Oct. 2 to Nov. 2 — Relative Realities
Nov. 6 to 30 — Christine Lynn
Dec. 4 to 21 — Dennis Evans

Susan Whitney Gallery
2220 Lorne Street
Regina, Sask. S4P 2M7
(306) 569-9279
Sept. 12 to Oct. 9 — Wilf Perreault: New Paintings
Oct. 11 to Nov. 6 — Brian Gladwell: Including cardboard furniture
Nov. 8 to Dec. 4 — Joe Fafard: Bronze sculpture and furniture
Dec. 6 to Jan. 9, 1992 — Gallery Artists: New Work

INDEX.

ARTISTS

Stephen Andrews
Garnet Press Gallery
580 Richmond St. W.
Toronto, Ont. M5V 1Y9
(416) 595-5225

Bill Burns
Galerie Chantal
Boulanger
502 - 372 Ste. Catherine
W.
Montreal, P.Q. H3B 1A2
(514) 397-0044

Chris Cran
Equinox Gallery
2321 Granville St.
Vancouver, B.C. V64 3G4
(604) 736-2405
Paul Kuhn Fine Arts
722 - 11th Ave. S.W.
Calgary, Alta. T2R 0E4
(403) 263-1162
The Drabinsky Gallery
86 Scollard St.
Toronto, Ont. M5R 1G2
(416) 324-5766

General Idea
Daniel Buchholz Gallery
Venloerstrasse 21
D5000 Cologne 1,
Germany
221- 526412
Ealan Wingate Gallery
578 Broadway
New York, NY 10012 USA
(212) 966-5777
S.L. Simpson Gallery
515 Queen St. W.
Toronto, Ont. M5V 1Y9
(416) 362-3738

Henriquez and Partners Architects and Urban Designers
322 Water St.
Vancouver, B.C. V6B 1B6
(604) 687-5681

Shelagh Keeley
Costin & Klintworth
80 Spadina Ave. 4th floor
Toronto, Ont. M5V 2J4
(416) 364-8716

Céline Laperrière
Distributor: Dismo Intnl.
300 - 185 Ste. Paul W.
Montreal, Que. H2Y 1Z5
(514) 287-9038

Scot Loughton
Distributor: Dismo Intnl.
300 - 185 Ste. Paul W.
Montreal, Que. H2Y 1Z5
(514) 287-9038

Ken Lum
Robbin Lockett Gallery
703 N. Wells St.
Chicago, Ill. 60610 USA
(312) 649-1230

Al McWilliams
Cold City Gallery
703 - 30 Duncan St.
Toronto, Ont. M5V 2C2
(416) 593-5332
Equinox Gallery
2321 Granville St.
Vancouver, B.C. V64 3G4
(604) 736-2405

Gerry Pethick
Cliff Michel Gallery
520 - 2nd Ave.
Seattle, Wash. 98104
USA
(206) 623-4484

Laurence Picot
Showroom: B107 -
90 Vinet St.
Montreal, Que. H3J 2C9
(514) 934-5323

Karim Rashid
North Studio
164 (rear) Queen St. W.
Toronto, Ont. M6J 1E9
(416) 863-6388
Gangbar Winslade
57 Spadina Ave.
Toronto, Ont. M5V 2J2
(416) 340-0455
The Aubrey Company
80 West 40th St.
New York, N.Y. 10018
(212) 302-9399 and
110 East 9th St.
St. A 875
Los Angeles, CA 90079
(213) 622-7958

John Scott
Carmen Lamanna Gallery
788 King St. W.
Toronto, Ont. M4W 2H1
(416) 363-8787

Ben Smit
c/o 557A Queen St. W.
Toronto, Ont. M5V 2B6

Carolyn White
S.L. Simpson Gallery
515 Queen St. W.
Toronto, Ont. M5V 1Y9
(416) 362-3738

INSTITUTIONS

Art Gallery of Ontario
317 Dundas St. W.
Toronto, Ont. M5T 1G5
(416) 977-0414

Charles H. Scott Gallery
Emily Carr School of Art
and Design
1399 Johnston St.
Granville Island
Vancouver, B.C. V6H 3R9
(604) 687-2345

Grimsby Public Art Gallery
25 Adelaide St.
Grimsby, Ont. L3M 4G5
(416) 945-5292

McMichael Canadian Art Collection
Islington Ave.
Kleinburg, Ont. L0J 1C0
(416) 893-1121

Montreal Museum of Fine Arts
3400 Avenue du Musée
Montreal, Que. H3G 1K3
(514) 285-1600

National Gallery of Canada
380 Sussex Dr.
Ottawa, Ont. K1N 9N4
(613) 990-1985

Or Gallery
314 W. Hastings St.
Box 1329, Station A
Vancouver, B.C. V6C 2T2
(604) 683-7395

Power Plant
231 Queen's Quay W.
Toronto, Ont. M5J 2G8
(416) 973-4949

Southern Alberta Art Gallery
601 - 3rd Ave. S
Lethbridge, Alta. T1J 0H4
(403) 327-8770

UBC: Fine Arts Gallery
1956 Main Hall
Vancouver, B.C. V6T 1Y3
(604) 228-2759

Vancouver Art Gallery
750 Hornby St.
Vancouver, B.C. V6Z 2H7
(604) 682-4668

Winnipeg Art Gallery
300 Memorial Blvd.
Winnipeg, Man.R3C 1V1
(204) 786-6641

The Art Gallery of York University
4700 Keele St.
N 145 Ross Bldg.
North York, Ont. M3J 1P3
(416) 736-5169

YYZ
1087 Queen St. W.
Toronto, Ont. M6J 1H3
(416) 531-7869

CORRECTION

In the Summer 1991 issue of *Canadian Art* we mistakenly described artist Kenny Baird as having worked for Art Metropole, when he was never officially affiliated with this organization.

GALERIE

Brenda Wallace

samedi 7 septembre – samedi 12 octobre 1991
Galerie Brenda Wallace
Galerie principale

MARIAN PENNER BANCROFT

Petite galerie

ROBERT WALKER

samedi 7 septembre – samedi 29 septembre 1991
Maison de la culture du Plateau Mont-Royal
465, avenue du Mont-Royal est, Montréal

RON BENNER

samedi 7 septembre – samedi 12 octobre 1991
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WIND-UP

Quebec and the Patriation of Culture BY LISA ROCHON

KENT SMITH

Coming home in Quebec is a rather dogged and decisive affair. Not for the Québécois the winding and mostly circuitous stairways of the interior that eventually lead to the front door of an English-Canadian apartment. Quebeckers prefer the direct route afforded by an exterior stairway. Cast your gaze down the neighborhood streets of Duddy Kravitz and you will see a magnified game of snakes and ladders: narrow, steep stairs that connect the street to a maze of single apartment doors.

In the winter, the stairs are half buried in snow and the steps shine with thick patches of ice. The Québécois refer to these stairways as *casse queue*. And no wonder. They invite calamity. But there is an important advantage: you can point to your front door from the sidewalk. Stake out your territory. There it is! *Chez moi!*

In this resolute and courageous manner, Quebec is bringing home its culture. "Quebec must have exclusive power in all areas of jurisdiction affecting culture and communications," announced the Allaire Report, which was endorsed in March by the Quebec Liberal Party. Nothing, it would seem, can stop the Québécois from reaching the front door.

The patriation of culture promises to be the first in a series of moves aimed at a more sovereign Quebec nation. If the rest of Canada weren't feeling so embittered, devastated, guilty and implicated, the emergence of a newly empowered western state might be appreciated for what it is: a rare and mind-boggling phenomenon in the industrial world.

If we are meant to believe the rhetoric of Quebec's politicians, the arts are to become part of a new moral order that reflect the soul of the people. While the economy in Quebec leans toward the free market American model, the bosom relationship between the state and culture recalls France, a place where art is as crucial to one's sanity as properly matured Brie.

In anticipation of its homecoming, Quebec has laid some important cultural foundations. It was one of the first provinces in Canada to set up its own Art Bank. The Loans Collection at the Musée du Québec owns about 1,100 works from a provincial stable of 425 artists and in 1961, the Quebec Ministry of Cultural Affairs started awarding individual grants to artists.

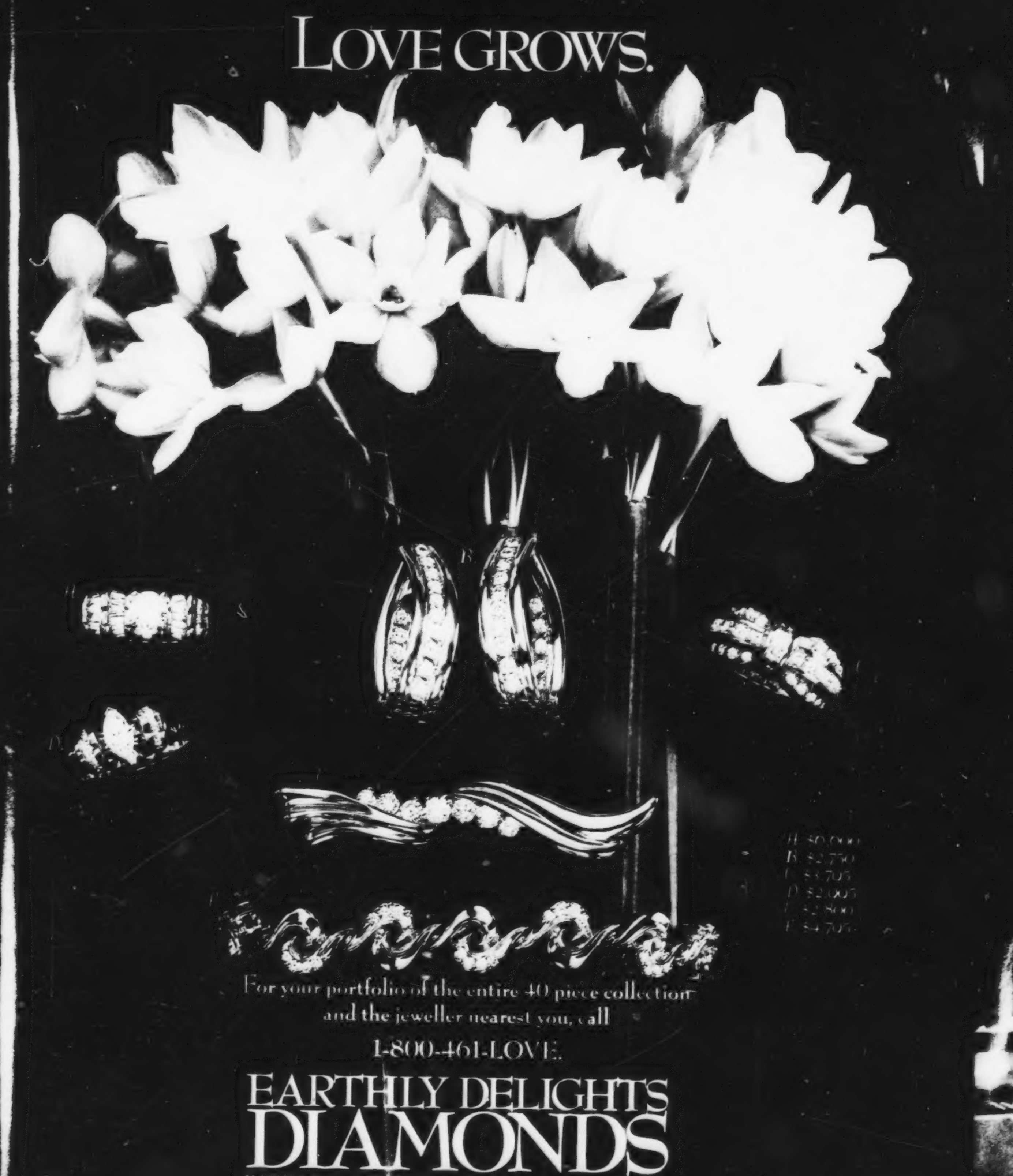
Part of the idea, of course, is to wean Québécois artists from the Canada Council. Quebec-based artist Paul Beliveau was not that difficult to win over. He received several Quebec grants in the past, including a residency in Paris. But it took him eight years to receive a single B Grant from the Canada Council. "Quebec helped my career a lot," says Beliveau. "The infrastructure is very, very solid."

Over the last decade, the arts in Quebec have enjoyed an estimated $29.5 million annually from the Canada Council. Hardly a trifle, but you can bet that Liza Frulla-Hébert, Quebec's minister of cultural affairs, will not be writing a thank-you note to Ottawa for its philanthropy. Because Quebec represents more than one-quarter of the nation's population, the question being asked these days is this: What becomes of the Canada Council when Quebec ducks out of the party? "Clearly everybody is talking about devolution," says Joyce Zemans, director of the Council. "But none of us know what the ultimate conclusion will be."

Conclusions, of course, are often left to politicians and bureaucrats. As Quebec begins to put its own house in order, the original mandate of the Canada Council — a soulful refuge for artists across the country — is seriously jeopardized. At best, the ultimate conclusion might call for a new focus on regionalism — an Ottawa-based council with important branch plants in the east and west. At worst? Say no more.

Zemans is still placing her bets with the voice of Quebec artists like Michel Goulet, the 1990 winner of the prestigious Paul Emile Borduas Award. Goulet likes the arm's-length principle of the Canada Council and the system of pure evaluation. The fact that Quebec is without an independent arts council worries him. "The Quebec Ministry of Culture will have to state its policy of developing the arts, first, before asking to repatriate its cultural powers."

Quebec promised to unveil a new cultural policy this summer. Take a look at it. The *casse queue* stairways may be cleared of the snow and ice of last winter, but in Quebec, the climb home is still narrow and steep.



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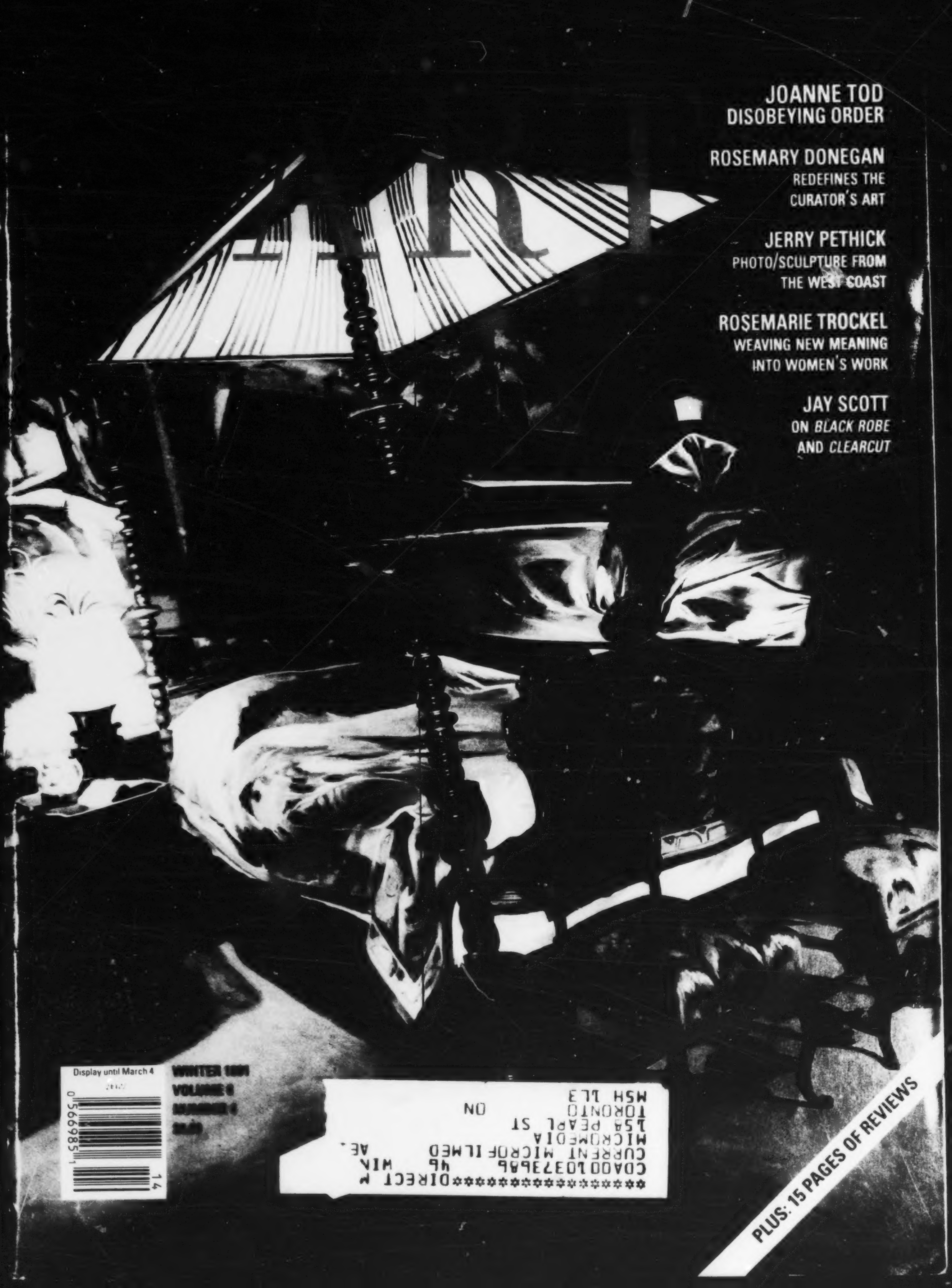

JOANNE TOD
DISOBEYING ORDER

ROSEMARY DONEGAN
REDEFINES THE
CURATOR'S ART

JERRY PETHICK
PHOTO/SCULPTURE FROM
THE WEST COAST

ROSEMARIE TROCKEL
WEAVING NEW MEANING
INTO WOMEN'S WORK

JAY SCOTT
ON *BLACK ROBE*
AND *CLEARCUT*

WINTER 1991
VOLUME 8
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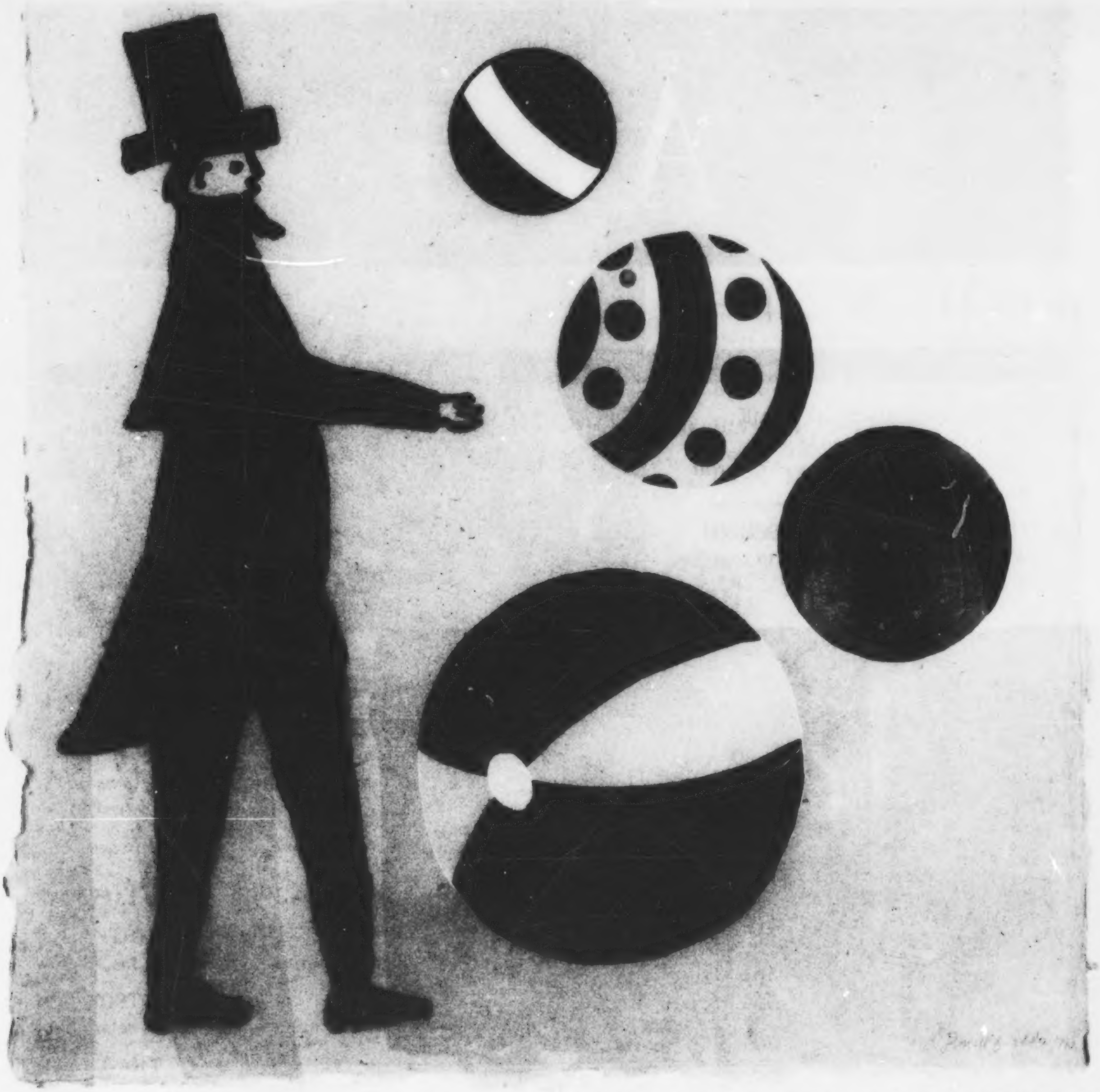

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CANADIAN
ART

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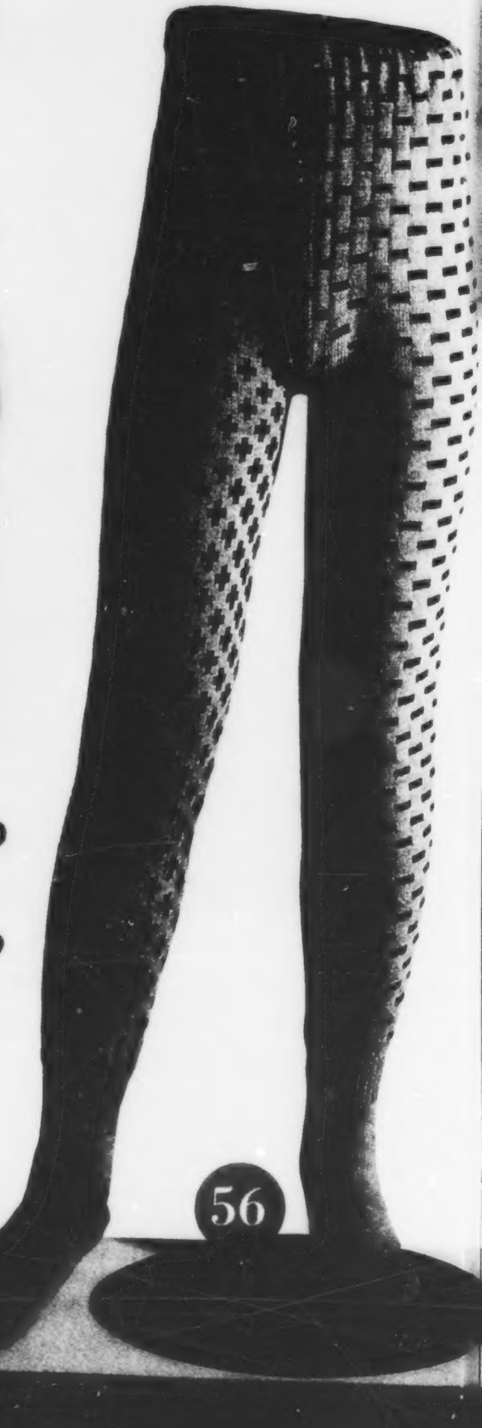

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Joanne Tod *Disobeying Order* 1991, Oil on Canvas
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CHRISTINA HARTLING

With this issue, *Canadian Art* begins a new life. Now backed by The Canadian Art Foundation, we are setting out to find new ways of fostering a greater public following for the visual arts in this country, as well as developing our readers' awareness of Canada's place in the international art scene.

It is with enormous pleasure that I have undertaken my first issue as editor and publisher. Having worked on the magazine off and on since its start-up seven years ago, I have had ample opportunity to reflect on our central challenge: how to present the extraordinary talent that abounds in the Canadian art world in a way that is inviting to newcomers while remaining essential reading for the art community — the artists, the dealers, the curators and the collectors who give us so much to talk about.

I can only hope that our readers will share some of my tremendous enthusiasm for this first issue. In it you will find not only moving and thought-provoking works of art, but also writing that is lively, imaginative, passionate and intelligent. Welcome to our magazine. SARAH MILROY – EDITOR/PUBLISHER

JAY SCOTT has been film critic for *The Globe and Mail* since 1977, and he is the author of *Midnight Matinees*, *Changing Woman: The Life and Art of Helen Hardin*, and most recently, the catalogue raisonné of Christopher Pratt. Currently, he is preparing a biography of Norman Jewison titled *Filmstruck*, due out in September 1992. In this issue, he examines *Black Robe* and *Clearcut*, two recent films that deal with the problematic relationship between native and white culture (page 11).

NANCY TOUSLEY has been art critic for the *Calgary Herald* since 1978, and has been a regular contributor to *Canadian Art* from the magazine's inception. For this issue, she has interviewed freelance curator Rosemary Donegan about her activities as a curator in the art-historical field (page 60). In her spare moments, Tousley is conducting research on the relationship of photography to the work of Robert Rauschenberg. As well, she has a long-standing interest in self-taught artists and is currently investigating the life and art of B.C. folk artist Gladys M. Johnston.

WALTER KLEPAC is a Toronto freelance art critic. In our pages, he has bravely tackled the thorny problem of why art writing is so hard to read (page 15). This winter, the Art Gallery of York University hosts Klepac's first curatorial endeavour, *Reading: Public Signs, Private Acts*, a group show of Canadian and international art which remains on exhibit until December 20.

BRUCE GRENVILLE is curator at the Mendel Art Gallery in Saskatoon and the organizer of *Joanne Tod*, a retrospective of the Toronto painter's work that is currently concluding its national tour at the Winnipeg Art Gallery (December 7 to March 1, 1992). Here, he examines Tod's most recent paintings in light of her ongoing artistic preoccupations (page 46). Grenville has just mounted a touring show of works by Canadian-born artist Jack Goldstein, and is planning an exhibition of the work of Toronto artist Douglas Walker.

GARY DUFOUR writes in this issue on B.C. artist Jerry Pethick's new photo/sculptures (page 55). Dufour is senior curator at the Vancouver Art Gallery, where he is planning a survey of Terrence Johnson's work (April, 1992) and a retrospective of German artist Jochen Gerz for 1994 in collaboration with Roald Nasgaard of the Art Gallery of Ontario and Willard Holmes of the Vancouver Art Gallery.

NANCY SPECTOR writing here on German artist Rosemarie Trockel (page 56), is associate curator at the Guggenheim Museum in New York City. These days she's preparing retrospective exhibitions of Robert Morris, scheduled for winter 1993/94, and Rebecca Horn, planned for spring 1993. Spector is a regular contributor to *Parkett*.

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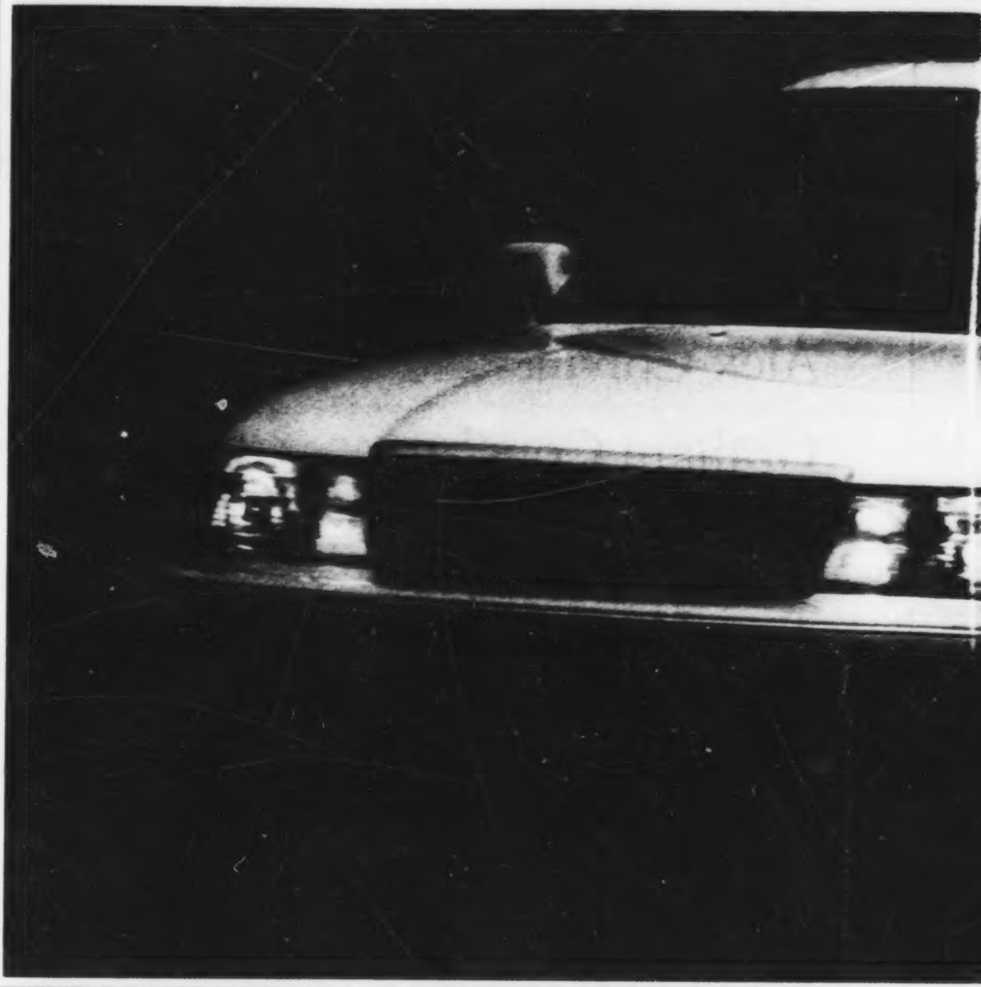

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ART ESSAY

CHRIS COLUMBUS GO HOME

The Native/White dynamic is redefined in two new films

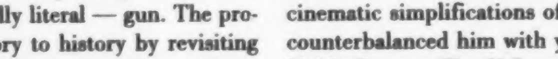
BY JAY SCOTT

After stealing so much from the indigenous peoples of North America for so many centuries, the colonizers of that fabulous misnomer "the New World" have begun to return the goods, even if said colonizers have been persuaded to do so while peering into the end of a figurative — and occasionally literal — gun. The project is two-fold: to restore history to history by revisiting familiar sites (Wounded Knee, Little Big Horn, Champlain's Quebec) with Indian guides, and to encourage those guides to educate the tourists as to how things are now.

In the plastic arts, the reparations are old news. The encouragement of native artists by white culture vultures led to a body of idealized, mostly commercialized native painting that nonetheless led in turn to the work of artists as excellent and diverse as Toronto's Robert Houle and Scottsdale, Arizona's Fritz Scholder. (The pre-eminent example of such inspired patronage is Dorothy Dunn, who founded in 1932, at the Santa Fe Indian School, an experiment in programmed art instruction, The Studio, which was succeeded 30 years later by the Institute of American Indian Arts.) In painting and sculpture, natives now tell their stories in their own ways, ways that are sometimes old but are more often new.

In mainstream cinema, it's a different story. This is a harbour that has yet to give berth to a single major native director. Contemporary native issues and the history that led to them are very much of the moment, however, and they are very much of the *Canadian* moment. Americans, inventors of white hats and black hats — not to mention cowboys and Indians — started it all, of course, when they began to feel guilty about their cinematic simplifications of the Ignoble Savage and thus counterbalanced him with yet another simplification, the Noble Savage. The N.S., as we might call him for short (the N.S. is invariably male), made his latest and greatest appearance in the Oscar-nominated person of Canadian actor Graham Greene in the movie *Dances With Wolves*, the beads-and-feathers apotheosis of the N.S. school. The genre, in which indigenous culture is championed but distorted, dates back to *Broken Arrow* (1950) and includes among its most notable pre-*Dances* titles *Little Big Man* (1970).

Dances changed the style of the playing of the game by attempting — and achieving — ethnographic accuracy, but it did not revolutionize the game itself. It did not call into question the validity of viewing cultural collisions as neatly divisible into winners and losers. That revolution came from the least revolutionary of countries, Canada, and it came in a single month, September of 1991, when *Clearcut*, a contemporary drama, and *Black Robe*, a historical epic, received their world premieres at Toronto's Festival of Festivals.



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Esthetically speaking, history won hands down. *Black Robe*, directed by Australia's Bruce Beresford from Canadian author Brian Moore's novel, is a culturally courageous, visually magnificent achievement. "It makes Quebec," swooned a friend (an unregenerate advocate of all things sixties), "look like the Group of Seven on acid." In movies, it's a Group of Four, not Seven: the films that have depicted the Canadian landscape in all its daunting, Atwoodian drama (Canadian beauty usually threatens Canadian survival), are Philip Borsos' *The Grey Fox* (British Columbia, as itself), photographed by Frank Tidy; Norman Jewison's *Agnes of God* (rural Ontario, masquerading as rural Quebec), by Sven Nykvist; Gillian Armstrong's *Mrs. Soffel* (rural Ontario, masquerading as rural Pennsylvania), by Russell Boyd; and, now, *Black Robe* (rural Quebec, as itself), by Peter James. The directors, perhaps not coincidentally, divide equally between Canadians (Jewison, Borsos) and Australians (Beresford, Armstrong). Conspicuous by their absence are the Americans, who presumably have plenty of their own f-stops to try.

> **"It asks a question that has heretofore gone unasked… Does victimization ever justify striking back in kind? If so, when?"**

For all its technical and structural faults, *Clearcut* — derived from Toronto writer M.T. Kelly's novel *A Dream Like Mine* and directed by Toronto resident Richard Bugajski — gives mainstream cinema something new, a native who is neither I.S. nor N.S. It's only fitting that he should be portrayed by none other than Graham Greene. The character is in conventional terms a terrorist — he kidnaps and tortures the white operator of a paper mill that is polluting the waters on a reserve — but the movie makes it obvious, with no special liberal pleading, that he has become a legal and perhaps moral criminal because he and his people have been legally and morally victimized. It asks a question that has heretofore gone unasked in movies of either the I.S. or N.S. persuasion: does victimization ever justify striking back in kind? If so, when? (The movie offers no answer, which is perhaps as it should be. Between the black and white extremes of idealistic pacifism and pragmatic militancy lies that perilous grey swamp known as real life.) Greene's character is presented as having been severely damaged, psychologically and spiritually, by events beyond his control, but not beyond his ken. He is the warped product of a native culture crucified by its conquerors; he hates the conquerors, but he hates himself, too, which is why his leave-taking at the conclusion of the picture is in suicide.

Although his exit — he sinks into a lake — is nominally realistic, it is also profoundly symbolic and mystical. This creature will be back, another native character observes, if the times again demand him. (Talk about *Surfacing*!) The last shot of the often messy *Clearcut* is a pellucid reference to native legends of the cyclic appearance of the trickster, a witch-like figure who does both harm and good. At the end of the film, the amulet worn by Greene's "terrorist" trickster is glimpsed around the neck of a little native girl; it could not have got there by natural means. *Clearcut*'s goal, not always achieved, is to explore native myth and reality in relation to the imperatives of white society and its fundamentally secular, materialistic world-view.

Black Robe has a related goal: to explore the collision between native and white culture in the context of the Jesuit colonization of 17th-century Quebec. It reaches that goal with stunning, uncompromising precision. *Black Robe* is remarkable less because it criticizes the Jesuits as misguided — that's standard for the 20/20 hindsight endemic in the N.S. genre — than for its treatment of native tribes as distinct cultures, some more desirable in their customs — by contemporary white *and* native standards — than others. The "politically correct" N.S. approach to native history had, until now, insidiously supplanted the old inaccurate I.S. myths with *new* inaccurate ones. For example, it has been widely assumed that natives, with their veneration for Mother Earth, were ecologically aware — that they picked only the nuts they could eat, that they shot only the buffalo they could use — but it ain't necessarily so. In *Son of the Morning Star*, which exhaustively reconstructs Custer's last stand and which has been praised by the exceptional native historian Dee Brown (*Bury My Heart at Wounded Knee*), Evan S. Connell finds that the 12th-century native practice of chopping down trees to collect nuts desolated Chaco Canyon in New Mexico ("Now, after almost a millenium, the forest has not returned") and that in the 19th century, "Indians could not conceive of an end of the buffalo" and therefore were apt to slaughter the animal heedlessly.

Black Robe brings off the invaluable historical reclamation epitomized by Connell's book in a pop culture format. Without ever losing sight of the site of fundamental culpability — white arrogance and aggression — the film argues that not all priests were bad and not all natives good; that both systems of spirituality had attractive and unattractive aspects; and that both populations were in constant danger of being overwhelmed by the awesome exigencies of the Canadian landscape. *Black Robe* and *Clearcut* indubitably return a debt to native peoples, but they also give Canadians in general a richer sense of themselves. They are complex Canadian artworks that leave American simplicities like *Dances With Wolves* dancing in the dust.

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ART ESSAY

THE POSTMODERN CATECHISM

or

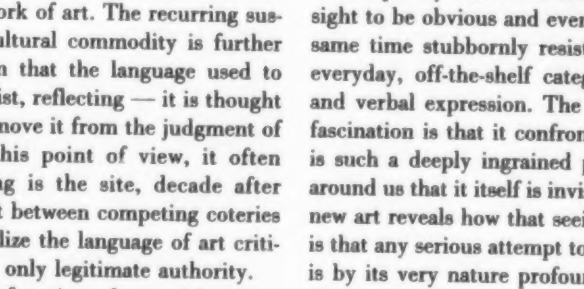
Why Art Criticism is So Hard to Read

BY WALTER KLEPAC

It is often maintained that the chief purpose of art writing — and writing about contemporary art in particular — is to influence (preferably in an upward direction) the exchange value of that most non-utilitarian of commodities, the work of art. The recurring suspicion that art is an elite cultural commodity is further reinforced by the impression that the language used to evaluate that art is obscurantist, reflecting — it is thought — a deliberate attempt to remove it from the judgment of the general public. From this point of view, it often appears as if critical writing is the site, decade after decade, of an ongoing contest between competing coteries whose sole aim is to monopolize the language of art criticism and to declare itself the only legitimate authority.

The idea that the primary function of art writing is to serve as a support mechanism for the art market has always struck me as far too sweeping in its cynicism. Perhaps it's fairer if we grant both contemporary art making and art criticism the benefit of the doubt. For the sake of argument, then, let us think of critical art writing as an ongoing process of working through those ideas which, by definition, belong exclusively to the art of the present and which give that art its special power for us.

But if this is so, then we have to assume that the most compelling contemporary art will be, in some way, challenging to us. In other words, contemporary art of significance cannot merely be a mirror of received opinions of the moment. Indeed, the paradoxical nature of a contemporary work is such that while it may appear at first sight to be obvious and even blatantly familiar, it is at the same time stubbornly resistant to being assimilated into everyday, off-the-shelf categories of experience, thought and verbal expression. The source of contemporary art's fascination is that it confronts us directly with that which is such a deeply ingrained part of how we see the world around us that it itself is invisible, not articulated. In effect, new art reveals how that seeing is constituted. The trouble is that any serious attempt to meet the challenge of new art is by its very nature profoundly at odds with the kind of "information" that ordinarily facilitates the rapid, efficient and fluid dissemination of data through the art world — whether by means of the art press or by word of mouth. "Normative critical discourse" — the standardized language of art writing — provides the machinery of the art world, at the local, national and international levels, with its grease. In time, the art community's critical language *du jour* comes to seem as much a part of the art in question as the actual works themselves. Indeed, the works often seem to serve as illustrations for that critical position.



FROST

What makes this situation particularly pressing today is that it has tended to aggravate the long-standing tension between the writer's desire to write seriously about contemporary art and the intelligent reader's desire to be informed. Much to the ire of readers, art critics seem intent on systematically eradicating the simple, declarative English sentence. Stunning examples of this are to be found in a recent series of postcards published by artists Greg Curnoe, Janice Gurney, Andy Patton, and high school English teacher Bill Exley (who is also lead singer of the Nihilist Spasm Band) and others under their *nom de guerre, Journal of Art Criticism Criticism*. This series catalogues stylistic and syntactical transgressions characteristic of contemporary art criticism with telling and remorseless precision. On each card a rule from *Fowler's Modern English Usage* is paired with a quotation by a well-known Canadian art critic from a recent catalogue or art magazine article. For example, under the heading "Love of the long word" we find Fowler saying, "It need hardly be said that shortness is a merit in words. [But] it is a general truth that the short words are not only handier to use, but more powerful in effect; extra syllables reduce, not increase, vigour." Directly beneath this we find the words of a respected young Canadian critic: "To expect such practices as coherent argumentation over attractive exposition and the contextualization of source material is to judge utterance from an academic model." Under the heading "Abstractitis" we find Fowler warning: "A writer uses abstract words because his thoughts are cloudy; the habit of using them clouds his thoughts still further; he may end by concealing his meaning not only from his readers but also from himself..." This is followed by lines from another critic: "in terms of the paintings particularly, one should emphasize that whatever the psychobiological genealogy traced out by these works as symbols, it nevertheless pales in the face of their overt material factuality and somatic facticity. Their physicality and "isness" constitute a *telos* — in the sense of an underlying purposefulness or an evolutionary integrity — in its own right and one that dates from 1964."

"Tension exists between the writer's desire to write seriously and the reader's desire to be informed"

It should be stressed, though, that the widespread use of convoluted prose is not the sole source of the problem, although this condition haunts much of the committed and engaged art writing today to the point that it appears to have become an unavoidable occupational hazard. While the issue of accessibility in art writing is a legitimate one, it must be understood in relation to the demands of attending to new work; the question here concerns more than the reader-friendliness of the critic's prose style. In order to do his or her job, the critic often has to find a conceptual framework or vocabulary that is adequate to the new art work. For example, the dramatic shift from the largely formal abstract investigations of late modernism to the increasing preoccupation with the issues of representation and mediation that occurred at the end of the 1970s brought with it a host of new art practices. These practices arose in response to the "real world" as depicted and transmitted to us by the ubiquitous mass media. This is the mediated world of signs and the densely coded, semiotic networks that give those signs their meaning. Visual artists responded to this with a sudden and widespread use of allegory, appropriation, parody and quotation.

To deal with these new issues, an increasing number of artists and critics turned to contemporary French theory, and in particular to the writings of those theorists known as post-structuralists. Not only did the post-structuralists address the issues of representation, mediation and the like, they took these issues as their focus. For writers such as Roland Barthes, Jacques Derrida, Michel Foucault, Jacques Lacan, Jean François Lyotard and Jean Baudrillard, representation was an all-pervasive condition within which we function. Representation was no longer something one *did*; it was something that is done *to* one.

It must be said that not only did individual post-structuralist thinkers change and develop over the course of their careers, but serious differences exist *between* these theorists as well. Within those individual perspectives, each has made major contributions: Derrida's critique of "presence," Foucault's analysis of the relationship between power and the institutions of knowledge, Jean Baudrillard's investigation of the phenomenon of simulation. However, in the process of assimilating the concerns of post-structuralism, postmodern art criticism in the eighties often radically simplified and willfully rearranged post-structuralism's most provocative and original insights. Thus, the fragmented version of post-structuralism that appears in postmodern art criticism is, in fact, a distortion. The following is a selection of the principal tenets of postmodern art criticism — what we might call the postmodern catechism — as it existed during the early to late 1980s in leading art magazines and exhibition catalogues throughout Canada and the United States. Bear with me.

1. The self is a metaphysical fiction and a rhetorical construction. It has neither a centre, unity, coherence nor continuity of its own.

2. There is no transcendental symbolic dimension to human existence.

3. There is no "depth" to knowledge, experience or appearances, nor is there "depth" to psychological phenomena or to language: there is only the surface of signs.

4. Our access to reality is thoroughly mediated by rep-

resentation. There is no possibility of operating outside the confines of representation.

5. Ultimately, representation stands for the interests of power. All cultural representations embody the ideological projections of the particular class or group whose interest they perpetuate.

6. "Textuality" is the basic condition of all communication. The text is made up of a tissue of codes which are "always already" in place (Derrida). There is no originality: only the reconfiguration of fragments of existing codes.

7. The body is "always already" understood in terms of existing codes within the culture. The gaze of the Other determines the meaning of the body, its value and its uses.

8. The meaning of a text is never intrinsic to that text. Nor is that meaning ever stable. The formation of meaning is an ongoing, constantly changing *discursive* process.

9. The concept of the author is a fiction designed to privilege one interpretation of a work of art over all others. Neither the artist's biography nor intention determine the meaning of a work. This is what the post-structuralists meant by "the death of the author" (Barthes, Foucault).

10. All discourse consists entirely of narratives. The institution of the "master narrative" (Lyotard) is an outdated fiction. The logical arguments and factual evidence that are used to support the "master narratives" are only rhetorical devices whose function is to persuade. They do not prove or demonstrate the truth.

Within art criticism these propositions have often been used interchangeably — mixed and matched — in order to get the discussion of contemporary works moving, as it were. Only on rare occasions have they been established independently or specific combinations of them been justified coherently within the writing in which they appeared. As a rule then, the concepts for which the tenets of the postmodern catechism stand more or less as tokens are not worked through. In fact, it is hard to think of them as capable of being extended and developed as thought; they seem to exist primarily to be intoned. Because they embody fixed attitudes, the tenets often do not substantially aid in diagnosing contemporary conditions; instead they often strike one as symptomatic of the very conditions they purport to investigate.

In fairness a number of able and thoughtful critics have transcended the limitations of the catechism by working out, through their writing, a relationship to those ideas that is imaginative and independent-minded. For these individuals, working in the heart of the postmodern eighties, the catechism has provided a useful and illuminating starting point. It gave them a general frame of reference that others with similar interests would recognize.

It seems that a new critical framework has yet to take hold for the nineties. Meanwhile, certain fragments of the postmodern catechism endure as "givens" in what is regarded as serious art writing today. If and when a new critical language emerges, it will no doubt do so in response to a fresh body of art works that shake up our categories of perception, demanding new ways of speaking. CA

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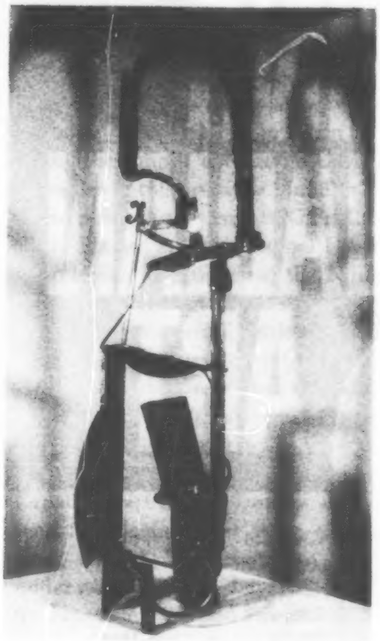

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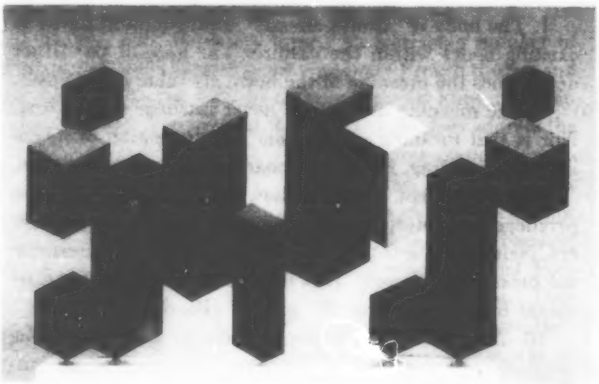

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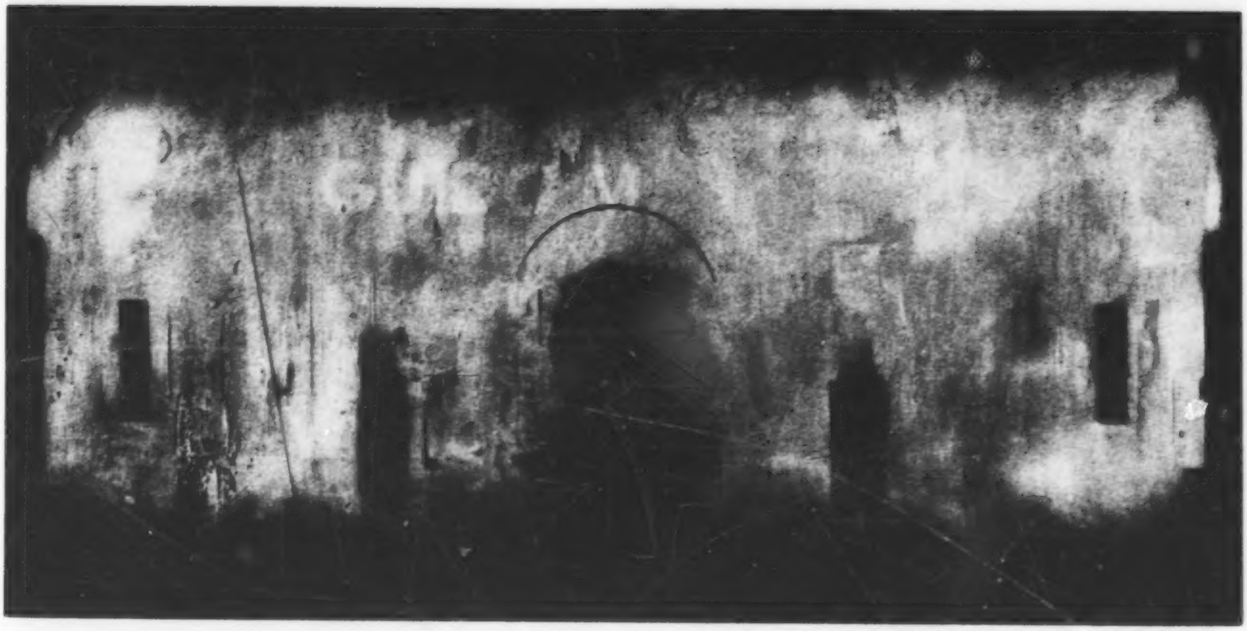

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*Susan Tooke Crichton, **Public Gardens, Halifax**, acrylic on canvas, 27.5 x 47.5 inches.*

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Harry Hamm was born in East Germany in 1947. He later emigrated to Canada and studied at both the University of Regina and the Nova Scotia College of Art and Design. His work is imbued with a 'still life' quality resulting from his use of patterning, and strong centralised images handled in outline. Harry has work in a number of major public collections and has been included in the forthcoming *Contemporary Painting and Sculpture in Nova Scotia* exhibition to open at the Art Gallery of Nova Scotia in May 1992.

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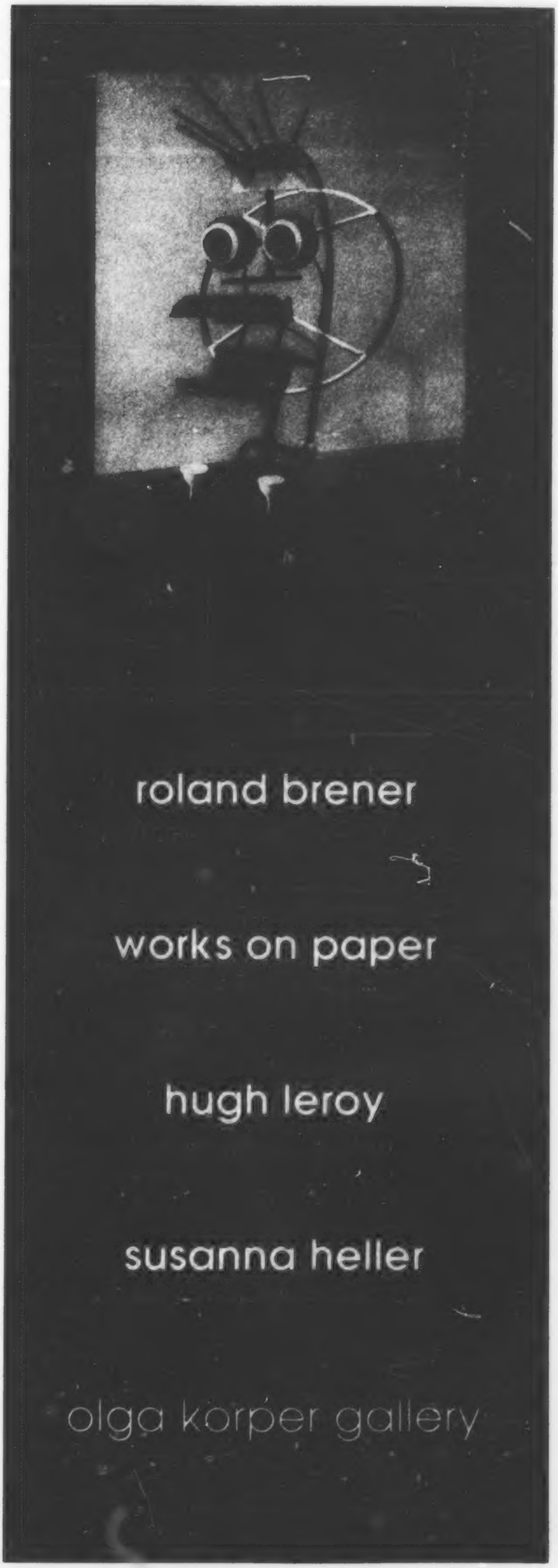

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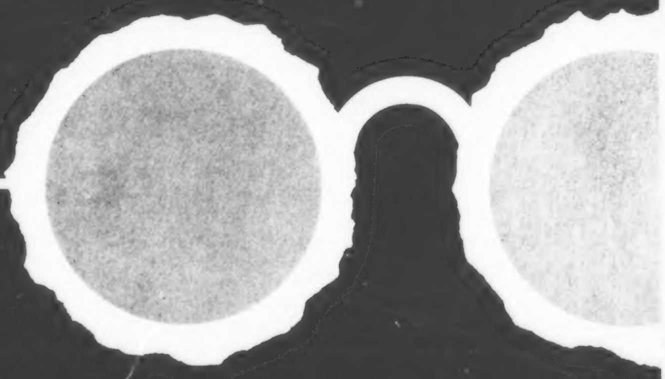

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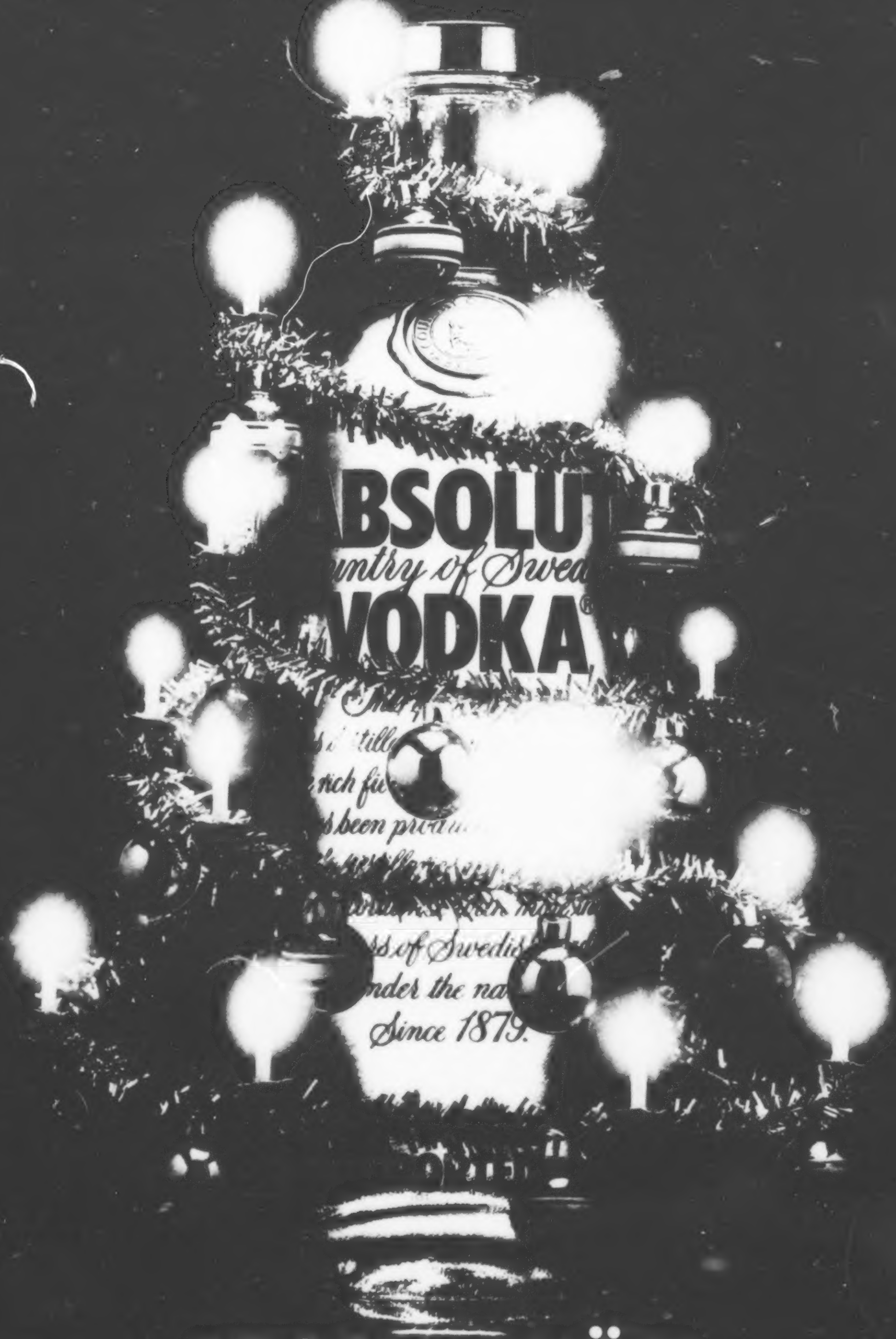

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fast forward

A cross-Canada guide to exhibitions and events in the arts

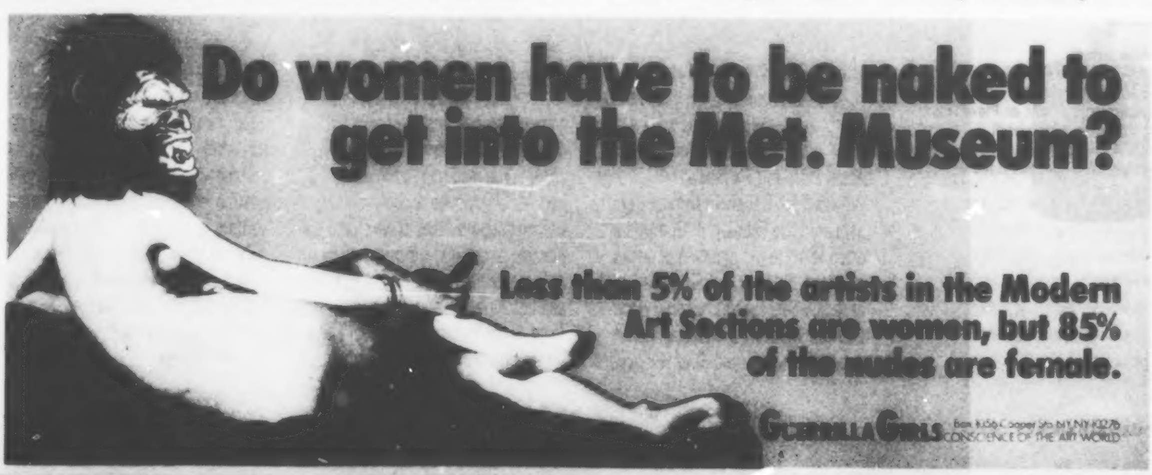
(Top) **Cindy Sherman**
Untitled (Singer-Earrings) 1983
Chromogenic colour print
17 1/2 x 36 in.
Courtesy: Independent Curators Incorporated

(Bottom) **Guerrilla Girls**
Poster 1989
11 x 28 in.
Courtesy: Independent Curators Incorporated

Humour has long been part of the arsenal of the visual arts, from the savage humour of John Heartfield's photo-collages exposing the brutalities of Germany under Nationalist Socialism to the transgressive enter-ye-who-dare gaze of Manet's *Olympia*, with her defiance of 19th-century Parisian bedroom politics. Integral to humour, it seems, is subversion, or at least such is the argument of Nina Felshin, who has curated the travelling exhibition *No Laughing Matter*, on show at the Illingworth Kerr Gallery in Calgary from January 9 to 30. (The show was organized by Independent Curators Incorporated in New York, and travels on to the Dalhousie Art Gallery in the spring).

Gathering together work by 13 contemporary international artists, the show promises to open up discussion in this underaerated field of research. Visitors will be treated to some true classics: the Guerrilla Girls' famous poster on the merits of being a woman artist ("Not being stuck in a tenured teaching position…Knowing your career might pick up after you're eighty…Not having to undergo the embarrassment of being called a genius," etc.), Louise Lawler's infamous recording of the names of famous artists performed as bird calls (you hed to be there), and, of course, Cindy Sherman's wicked photo-satires of female types.

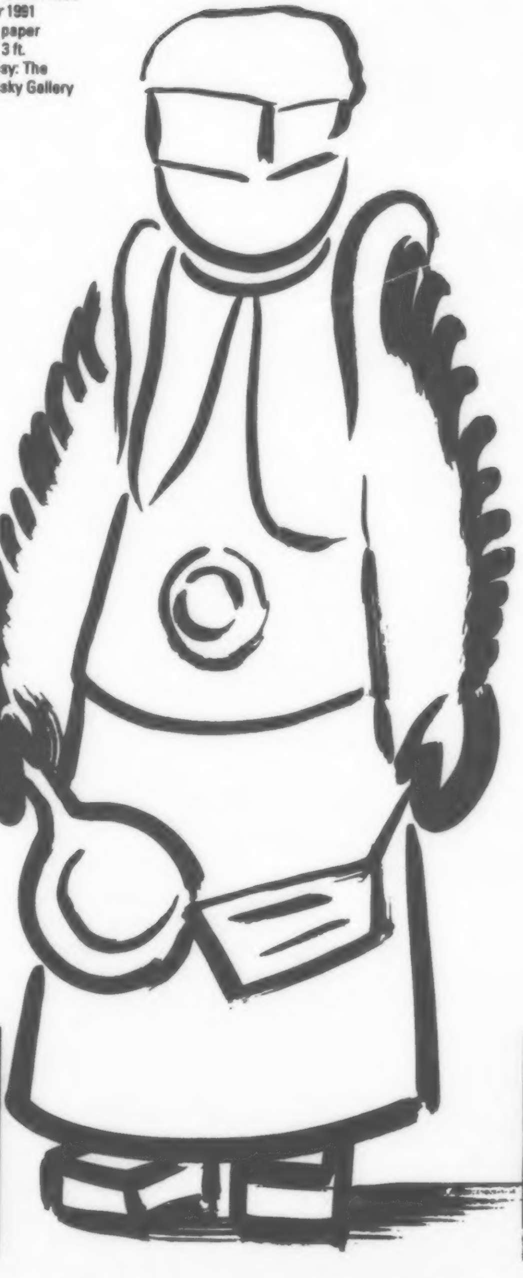
Canadian audiences will be perhaps more familiar with Krzysztof Wodiczko's film projections onto buildings — ephemeral deconstructions of architecture's language of authority — or Canadian photographer Lynne Cohen's deadpan documentations of found institutional interiors. For those of us who grow weary of the art world's sometimes pious demeanour, this show is delicious indeed and, in the end, far from silly. *Sarah Milroy*


Do women have to be naked to get into the Met. Museum?
Less than 5% of the artists in the Modern Art Sections are women, but 85% of the nudes are female.
GUERRILLA GIRLS
CONSCIENCE OF THE ART WORLD

This winter, from January 9 to February 16, the Burnaby Art Gallery presents an exhibition of drawings by Wanda Koop. The Winnipeg artist is best known for her paintings, usually featuring single objects — often felt as mysterious presences — blown up to epic scale. A recent group of her paintings includes a giant image of a baby's head, an enormous tropical shell, a huge iris and a swan, all presented in colours that are at once lush and creamy. This show, however, foregrounds another aspect of Koop's creativity: the private activity of drawing. Until now it has been in her drawings that she has grappled with the problematics of her chosen subject matter. In Koop's recent "drawings on canvas," however, the process of creative equivocation takes centre stage. Notable in these works is a new and interesting tentativeness.

At Burnaby, Koop is also exhibiting new works on paper; a group of drawings of robots executed during the Gulf War crisis, as well as a series of multilayered renderings of Notre Dame Cathedral (Koop had the Canada Council's studio in Paris for six months last year) drawn on semi-transparent Parisian florists' paper — a perfect marriage of subject matter and medium for Koop's formidable talents with pen and brush. *Sarah Milroy*

Wanda Koop
Note from Prelude to War 1991
Ink on paper
2 1/2 x 3 ft.
Courtesy: The Drabinsky Gallery



The Montreal Museum of Fine Arts' new wing has opened this winter with a vast Jean-Paul Riopelle retrospective (until January 19). The exhibition traces the oeuvre of the pioneer *automatiste* from his earliest experiments inspired by Borduas, through the Paris years of lyrical abstraction and international glory in the 1950s, and on to his most recent works, done in Quebec, which return to various types of figurative imagery.

The nearly 100 works — prints, collages and sculptures as well as paintings — were selected by the artist and by the show's curator, Jean-Louis Prat, who is the director of the Maeght Foundation in Saint-Paul de Vence, France. According to MMFA director, Pierre Théberge, Prat is not only a foremost Riopelle expert but also a close friend of the artist.

The show, Théberge says, "will be a real surprise. It will shed new light on the figurative work, and it will be a revelation to see how much the recent work forms a continuum rather than a break with the earlier abstractions."
Georges Bogardi.

Jean-Paul Riopelle
La Villa 1949
Oil on canvas, 32 x 26 in.
Courtesy: Montreal Museum of Fine Arts

Janice Gurney
(Detail)*Reference to a Surface*
(work in progress) 1991
Photostat and acrylic on Plexiglas
3 ft. 4 in. x 6 ft. 3 in. overall
Photo: Rick Rhodes
Courtesy: Wynick/Tuck Gallery

Janice Gurney continues to produce some of this country's most compelling photo-appropriation art, as will be clear to those who visit her new exhibition *Plots and Themes* at Wynick/Tuck Gallery in Toronto from January 11 to February 1. Gurney's art often feints in the direction of deconstruction, but her carefully poised wall assemblages, such as her new *Handbook for Teachers of Painting, Reference to a Surface* and *Brief Window,* carry a paradoxical emotional force that belies formal semiotic analysis.

In these works, the re-photographed images, scraps of text and other graphic components just barely cohere. The resulting tentativeness is part of Gurney's melancholy meditation on image-making in which the disjunction of colours, surfaces and materials creates a sense of impending dissolution. It is this that lends emotional force to the image of a sheet of newspaper blowing forlornly down the street in her new work called *The Newspaper.* The image is drawn from Antonioni's film *The Red Desert,* but in appropriating the image and shifting its context, Gurney turns it into a metaphor for both her art practice and postmodern subjectivity. Gurney's resonating notion that the image, like subjectivity, is adrift, a throwaway, is, in fact, her unique contribution. It has anchored the fragile demeanour of her work for more than a decade.
Richard Rhodes

During the 1980s, Victoria sculptor Roland Brener established an international reputation with his large-scale, electromechanical constructions. His kinetic sculptures chirped, twittered, teetered and undulated, as the artist examined the nature of communication and the mechanisms of human response. Recently, though, Brener has shifted means and media, reducing his scale and eliminating motorized movement. An accident last winter, which crushed one of his ankles and temporarily confined him to bed, forced the change to small assemblages of appropriated images in cast ceramics and expanding polyurethane foam.

Mounted on the wall or suspended in flocks from the ceiling, these works bear titles such as *Low Flying Stereotypes* and make unsettling alignments of hobbyist kitsch with fear-filled clichés. Luridly painted human figures, pierced by bars or surmounted by animal heads, convey a sense of the sinister, a nightmarish mood that reflects Brener's recent trauma. Although they also appear to allude to environmental destruction, racial discrimination and the Gulf War, these sculptures are not so much about social and political issues as about the public's fickle response to them.

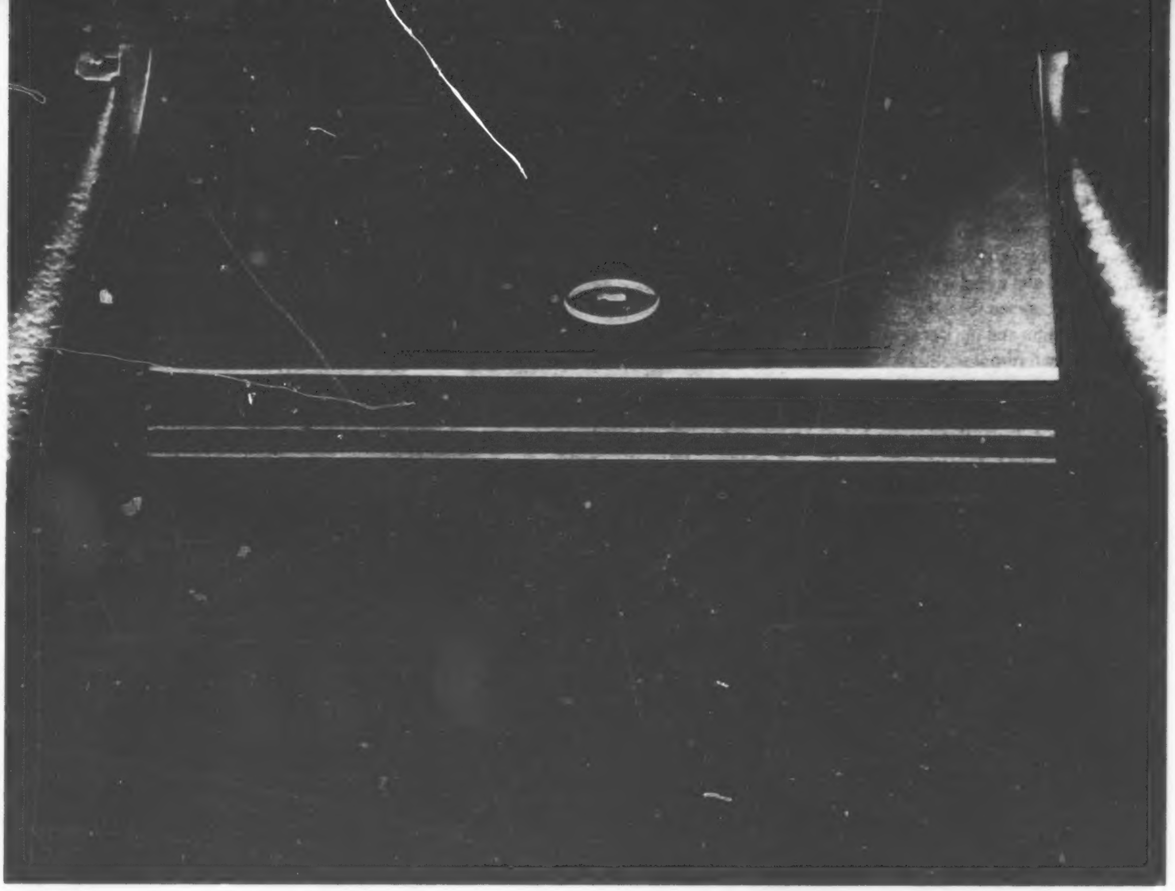
Brener's new ceramic and plastic assemblages, as well as a mobile and his much-acclaimed kinetic piece, *Weeper* (a seven-foot tall robot-like creation with enormous mechanical eyes emitting the sounds of the Brazilian rainforest), are on show at the Olga Korper Gallery in Toronto until December 21.

Robin Laurence

Roland Brener
Low Flying Stereotypes: Part I 1991
Mixed media, 5 x 5 ft.
Photo: Bob Matheson
Courtesy: Art Gallery of Greater Victoria and Olga Korper Gallery

When audiences turn out to see *Wild Things: Animals in Contemporary Art* at the Winnipeg Art Gallery (December 7 to February 16), they won't be treated to the predictable roundup of fuzzy bunnies and startled fawns. Instead, *Wild Things* promises to be an eclectic gathering of creatures from the creative jungles of some 50 Canadian, American and European artistic imaginations. This family-oriented event explores the cultural and environmental issues that surround the animal kingdom. Artists approach the theme through a variety of different media — sculpture, painting, video, photography and installation — yielding results as various as Dennis Oppenheim's *Flaming Moose* (its antlers ablaze) to Fastwürms' neon extravaganza *Painted Turtle*. *Debbie Ross*

Dennis Oppenheim
Flaming Moose 1991
Mixed media, Approx. 10 x 4 x 4 ft.
Photo: Galerie Pedro Oliveria, Porto, Portugal
Collection: Porto Museum, Porto, Portugal

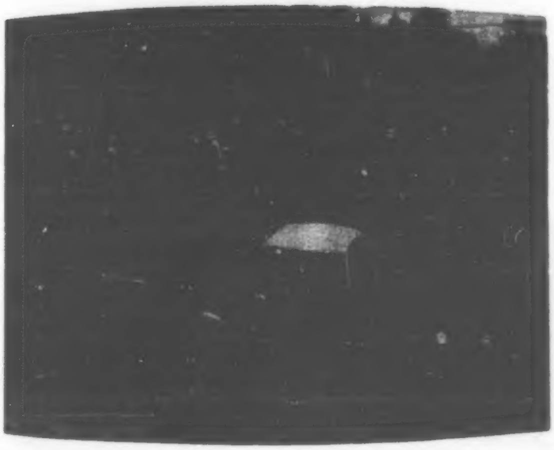


Astrid Klein
Untitled 1990
50 x 42 in.
Courtesy: Produzentengalerie Hamburg

This winter, the Fine Arts Gallery at the University of British Columbia presents several new works by Vancouver artist Stan Douglas in *Monodramas and Loops*, from January 10 to February 8. Douglas' career has been rather meteoric, by Vancouver standards at any rate, so it is with a certain degree of anticipation that the community here has awaited this exhibition of his new works for television — 30-to-60-second spots — exhibited at U.B.C. along with location stills and storyboards.

Douglas' intriguing existentialist mini-dramas are designed to fit the advertising slots on broadcast television; as video interventions that confront advertising ethics and esthetics in their own arena, they extend video's critique of mainstream television, and the advertising that supports it, beyond the gallery and into the home. This new series promises slicker production values, yielding works that should slip into broadcast more easily than his original TV spots of 1987-88. Although they are available for viewing at the gallery, check your local TV listings (or call the gallery in Vancouver: 822-2759) to see them in their intended context.

After the Stan Douglas exhibition, the UBC Fine Arts Gallery is presenting new work by German artist Astrid Klein, noted for her deconstructive/degenerative photographs. This will be the first solo exhibition in Vancouver (she showed at The Ydessa Gallery in Toronto in 1987) for this Cologne-based artist whose photographs are both mysterious and analytical. Although Klein's imagery is drawn from many different sources — from found photographs to those she has taken herself — they have in common the *Blow Up* quality that has become her signature, resulting in part from her chemical manipulation of the negative and in part from her work's massive scale. The resulting abstractions evoke a sense of catastrophe. Klein's images seem to refer to the sub-universe of information systems, the darkness of German history (one group of her recent photographs depicts wall closets) and the pleasures of subjectivity. The exhibition runs from February 18 to March 28. *Bill Jeffries*



Stan Douglas
Still from *As Is* 1991
Videotape
60 seconds
Courtesy: Fine Arts Gallery, UBC

Jack Shadbolt
Night Fears (*Fetish Series # 12*) 1970
Ink and acrylic on watercolour board
60 x 40 in.
Courtesy: Glenbow Museum and Bau-Xi Gallery

Jack Shadbolt's ongoing production has sustained his status as British Columbia's premier painter as well as encouraged approaches to his work in the light of contemporary cultural issues. Shadbolt's long-standing pessimistic and subjective appropriation of First Nations imagery has been ably, if not critically, assessed by Marjorie Halpin in her 1986 exhibition and monograph, *Jack Shadbolt and the Coastal Indian Image*. More recently, Scott Watson's 1990 biographical and critical study, *Jack Shadbolt*, stressed the connections between the social history of B.C. and its ardent, often tormented portrayal in the artist's images and writings.

With *Correspondences: Jack Shadbolt*, curated by Patricia Ainslie at the Glenbow Museum, Calgary (until January 5), Shadbolt's work from 1930 to 1990 is given a less contextual treatment. The exhibition and Ainslie's catalogue essay emphasize the influence of surrealism and automatism on the painter, placing him as a belated follower of Joan Mirò and American abstract expressionism, accentuating Shadbolt as a figure in art history rather than cultural history. The pertinence of this approach is dubious, for we are sure to lose something of his impact when the ravaged forests of B.C. become confused, as the title *Correspondences* suggests, with Baudelaire's "forest of symbols." Perhaps audiences will be able to see beyond connoisseurship to the more pressing questions Shadbolt's work raises. The exhibition tours throughout 1992 to the Vancouver Art Gallery, the Art Gallery of Windsor and the National Gallery of Canada. *William Wood*

Before television was king, we had a different squawk box: the radio. Cheaper, more abstract in its effects, infinitely more flexible and evocative than television, the medium gets the serious attention it deserves this spring with *Radio Rethink* at the Walter Phillips Gallery in Banff.

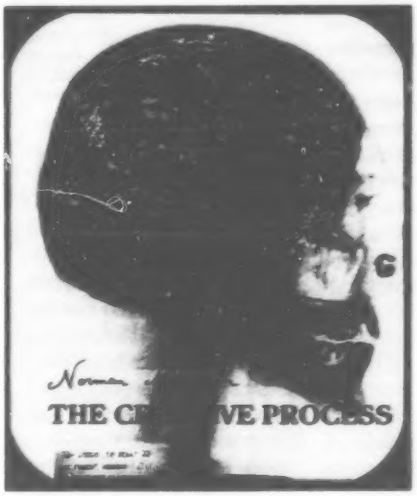
Radio Rethink is an ambitious scheme to turn the gallery into a radio station. But not campus radio, or even late-night radio. *Radio Rethink* is a broadcast exhibition in which seven commissioned Canadian artists will explore aural pleasures and possibilities. Says Daina Augaitis, director of the Walter Phillips Gallery, and co-curator of the exhibition with radio artist Dan Lander, "Radio art had its origins in the 1970s along with other forms of ephemeral art such as performance art and mail art. Now that values are shifting again after the materialistic eighties, I sense a growing interest in this medium."

Contemporary artists Hank Bull, Leonard Fisher, Rita McKeough, Christof Migone, Ian Murray, Colette Urban and Hildegard Westerkamp are each creating a work during a residency at Banff. The results will be broadcast with other art works made for Canadian radio in the past 20 years. A symposium, a catalogue and a compact disc are also planned.

Radio Rethink will offer something to look at as well, in the form of live performances. Augaitis says that one project, by Colette Urban, involves performers (stationed in sites ranging from the Banff Springs Hotel to the Safeway Store) wearing radio receiver hats and reacting to what they hear from a live transmission from another location. Christof Migone, on the other hand, is installing a confession box — complete with microphone — in the gallery, inviting the public to uncloset their skeletons on the air waves.

The confession box may be the perfect metaphor for a medium that conveys both public and private messages, from the epic fervour of a mass rally to the intimacy of a fireside chat. *Stephen Godfrey*

ff



In the late sixties, Norman McLaren's 13-minute film short *Pas de deux* (1967) screened regularly as a trailer in Canadian movie houses. Its silhouetted ballet dancers, trailing their multiple, psychedelic selves through black space, showed dance in a way it had never been seen before. McLaren, who died in 1987, was to international animation and filmmaking what Glenn Gould was to music.

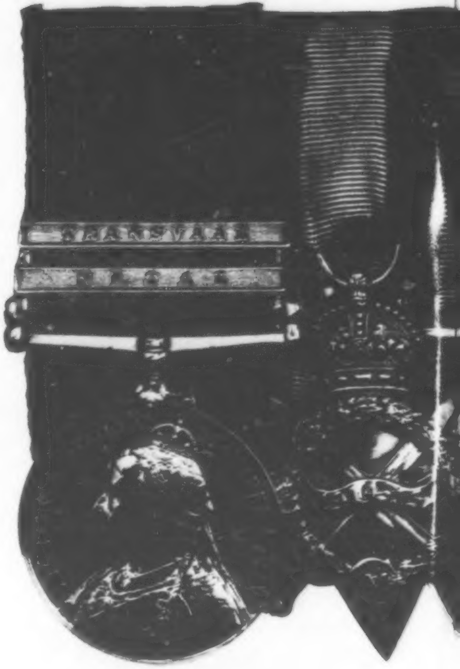
In February, thanks to the National Film Board of Canada, visitors to art museums across Canada will have an opportunity once again to see McLaren push the creative envelope when galleries screen the NFB's program of recently produced art films titled *Sights Unseen: Films on the Artistic Imagination*. Not to be missed is *Creative Process: Norman McLaren* (1991), a 116-minute montage of experimental footage, paintings, drawings, interviews and incomplete films, assembled by director Donald McWilliams. You'll see why Picasso, after viewing McLaren's *Hen Hop*, commented "At last, something new in the art of drawing!" (Among his myriad innovations, McLaren pioneered the technique of drawing directly onto film.)

Another work in this series is *Krzysztof Wodiczko: Projections* (1991), produced by Derek May, which documents the artist's projection of subversive images onto landmark buildings, such as his superimposition of a swastika onto the South African embassy in London's Trafalgar Square. Also included is the feature-length *kwa'nu'te': Micmac and Maliseet Artists*, and shorts *Colours of My Father*, *Notman's World* (about the 19th-century Montreal photographer), and *The Irises*, a 3 3/4-minute glimpse onto the frenzy of the Sotheby's auction floor in New York when Van Gogh's painting sold for $53,900,000. For information about times and locations call your local NFB office.

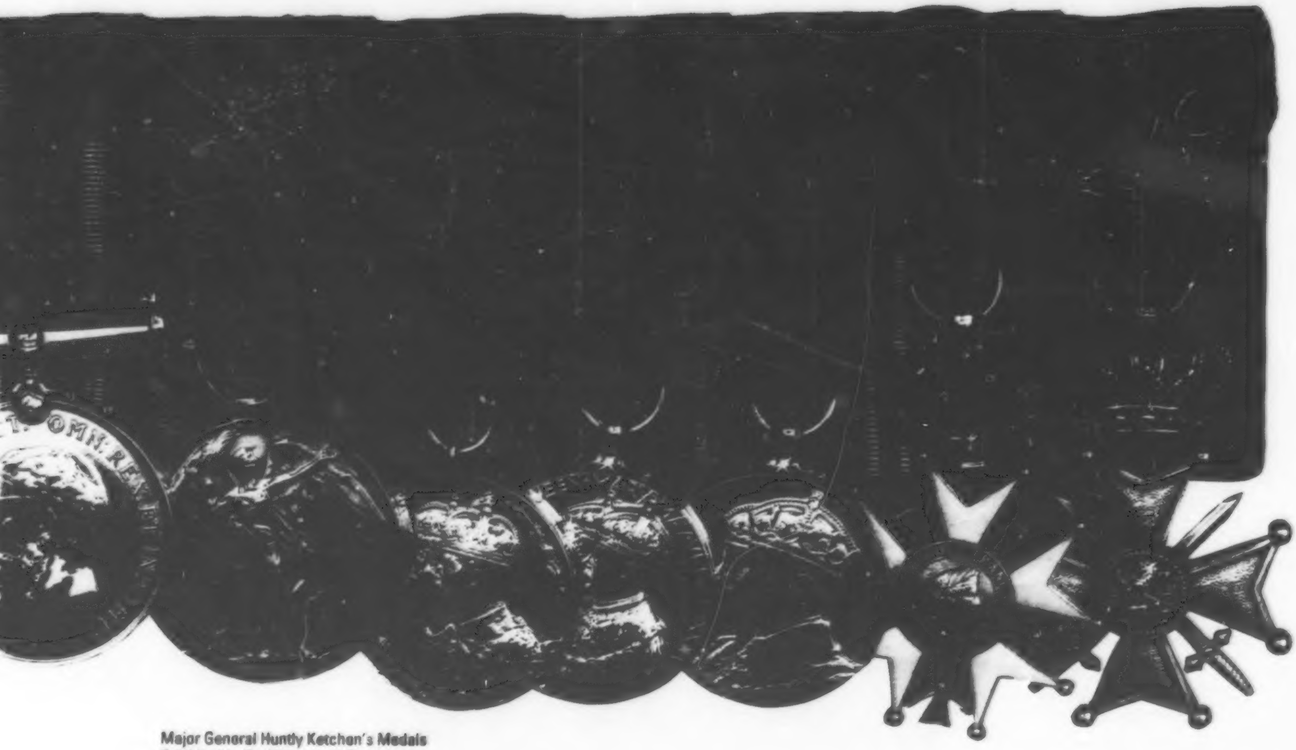
Betty Ann Jordan

(Top)
Still from Krzysztof Wodiczko: Projections
All stills courtesy: National Film Board of Canada

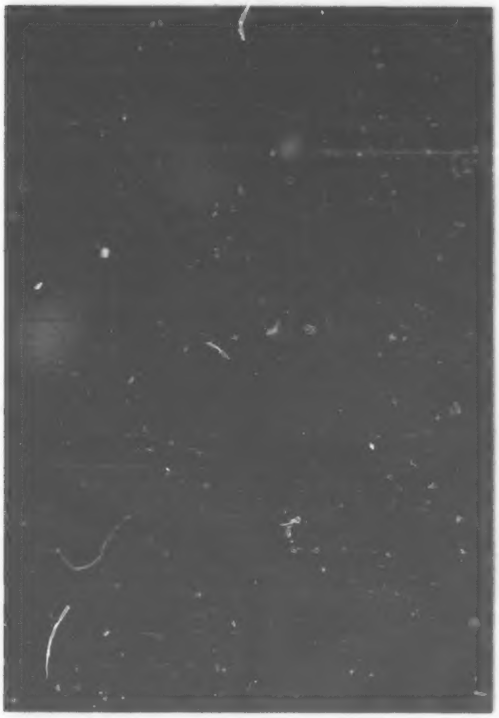
(Bottom)
Still from *The Creative Process: Norman McLaren* 1991



(Right)
Still from *Notman's World* 1990



Major General Huntly Ketchen's Medals
Exhibited in *For Valour and Service*
Courtesy: Glenbow Museum



Major General Huntly Ketchen
in full dress uniform c. 1938
Courtesy: Glenbow Museum

Just one man, Major General Huntly Ketchen, won the nine medals shown here: the Queen's South Africa Medal, the 1914 -15 Star, the British War Medal, the Inter-Allied Victory Medal with oak leaf for Mention in Dispatches, the George V Coronation Medal, the George V Jubilee Medal, the George VI Coronation Medal, the Officer's badge from the French Legion of Honour, and the Croix de Guerre with palms for Mention in Dispatches from Belgium. War, and the decorations for valour and service won thereby, no longer command the unquestioning regard of the general populace. All the same it's hard not to feel admiration, even awe, for a soldier like Ketchen. His values are no longer current, but his bravery and sense of duty exceeded the standards of his time, and in this he has enriched our history.

It is this aspect of Canada's military past that is brought to life in the exhibition *For Valour and Service: Medals, Orders, and Decorations in Canada*, at the Glenbow Museum in Calgary throughout 1992. More than 100 medals are accompanied by photographs and stories, documenting heroics from 1690, when Frontenac turned the English away from Quebec, to 1856 when the Victoria Cross was created (out of a bronze cannon captured from the Russians during the Crimean War), to 1982 when Canadians joined the United Nations peacekeeping forces on the Golan Heights. These are simple relics of other times and places, but loaded with such meaning and pathos that the show is altogether a moving experience. Gazing out resolutely from behind full-dress uniform, with his rack of medals and the kind of military moustache guaranteed to wither the hearts of his king's enemies — not to mention their lady friends — Ketchen still fires the imagination in 1992 as powerfully as he did when photographed over fifty years ago. *Ellen Vanstone*

In the future, when workers of the world relax, will it be on mobile floating centres and high-rise nature parkades? Viewers across Canada can encounter these and other fictive megaprojects in *Social Centres*, the latest exhibition of paintings by Winnipeg artist Eleanor Bond.

Bond's new work carries forward the themes of social reorganization that she addressed in *Work Station Project* and her chosen format remains the same: large-scale canvases presenting meticulously detailed, fantastic environments from a bird's-eye view. But, instead of altered working stations that anticipate socioeconomic changes, the current exhibition proposes public spaces that accommodate city dwellers' growing interest in structured leisure activities: a utopian beach community whose design allows inhabitants to switch floating neighbourhoods, or an artificial mini-mountain — complete with fir trees — installed atop a circular parking lot.

Social Centres* was organized by Shirley Madill. It concludes its national tour at the Winnipeg Art Gallery from January 19 to April 14. *Julian Mills

(Above) **Eleanor Bond**
The Women's Park at Fish Lake Provides Hostels, Hotels and Housing 1990
Oil on canvas, 96 x 146 in.
Photo: Sheila Spence
Courtesy: Winnipeg Art Gallery

(Left) **Grant McConnell**
Parliament Burned to the Ground 1990
Acrylic on wood, 60 x 48 in.
Courtesy: Mendel Art Gallery

Grant McConnell's *Parliament Burned to the Ground* takes as its starting point an archival image rife with political significance: Canada's first parliament buildings still smouldering the day after being destroyed by fire in 1916. That the Canadian government would have obediently reconstructed the new parliament buildings in the image of their quasi-Gothic precursors is precisely the kind of thing that intrigues this artist. The painting — typical of McConnell's inquiries into our national iconography — is included in his latest exhibition, *Tales of Dominion*, at Saskatoon's Mendel Art Gallery from January 10 to February 23.

Eschewing the trite symbols of Canadian history (the beaver, the maple leaf and so on), McConnell researches and resurrects some of the more obscure moments from our curious collective past, with its history of bungled brutalities and its anomalous commitment to liberal social policies. McConnell's is a nationalistic point of view at odds with that currently propagated by Parliament, a whimsical and intelligently skeptical vision that is sensitive to regional perspectives and mistrustful of authority.

Tales of Dominion is curated by Dan Ring; it travels on to St. John's, Halifax, Oshawa and Regina.
Julian Mills

Art Gallery of Ontario

Artreach 25: Let's Celebrate Together

Photo: Barrie Jones. Courtesy Artcite Inc., Windsor

Spring Hurlbut working on *Vinculum*, a permanent site-installation at Mackenzie Hall Community Cultural Centre, Windsor.

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The Pear and Its Pips: Auguste Bouquet and "La Caricature"
North York, Nov. 7–Dec. 13, 1991; Peterborough, May 29–July 5, 1992

Barbara Hepworth, *Mother and Child*, 1927. AGO, purchased with assistance from the Volunteer Committee Fund, 1983. © Estate of Barbara Hepworth/AGO, 1991

Barbara Hepworth: The Art Gallery of Ontario Collection
Chatham, Dec. 14, 1991–Jan. 12, 1992; St. Catharines, Feb. 7–March 8, 1992; Cobourg, April 3–May 10, 1992

In the Name of Art, In the Name of Science: Considerations of Conservation
Sudbury, May 6–June 7, 1992

Information about other Artreach 25 programs including Contact, "Artists with Their Work", lectures and films may be obtained from the Art Gallery of Ontario.

Artreach 25 is generously supported by the people of Ontario through the Ministry of Culture and Communications.

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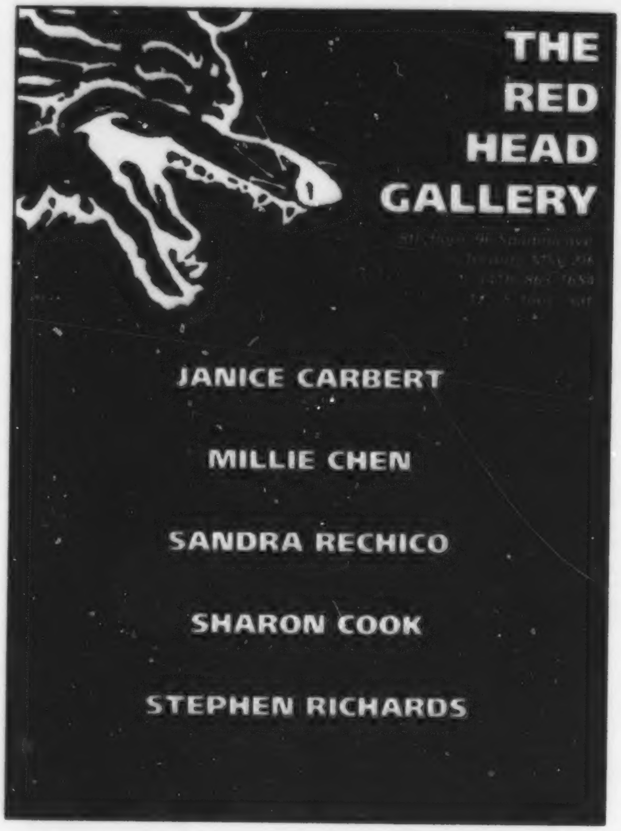

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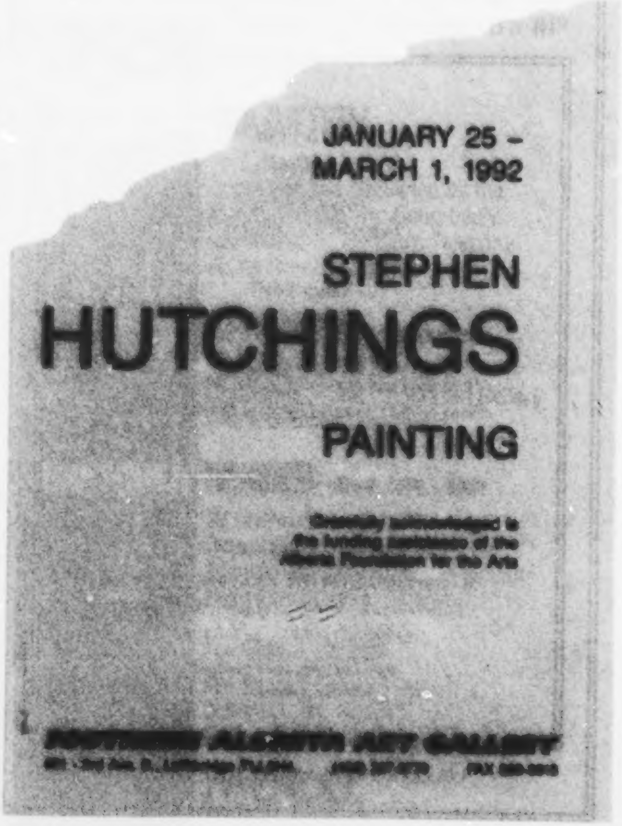

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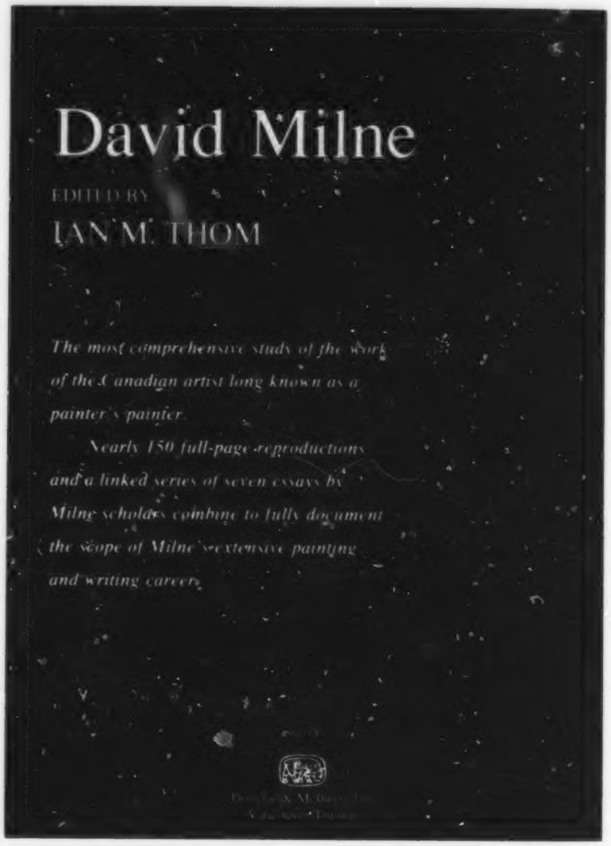

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Disobeying Order

Facing hundreds of years of painting's history, Joanne Tod is acting up

BY BRUCE GRENVILLE

In Joanne Tod's Toronto studio a monumental split canvas leans against the wall. It reaches from ceiling to floor and from end to end of the only open wall. Two freshly gessoed canvases lie on the floor in preparation for the next painting and a stack of unassembled stretchers has been deposited by the door. As is often the case, I am stunned by her new paintings. On the one hand they continue many of the issues and ideas developed in her earlier work. On the other, they involve an entirely new set of criteria. There are few artists in Canada today who are willing to continue to expand the parameters of their activity so energetically. Joanne Tod is, without a doubt, one of the most adventurous.

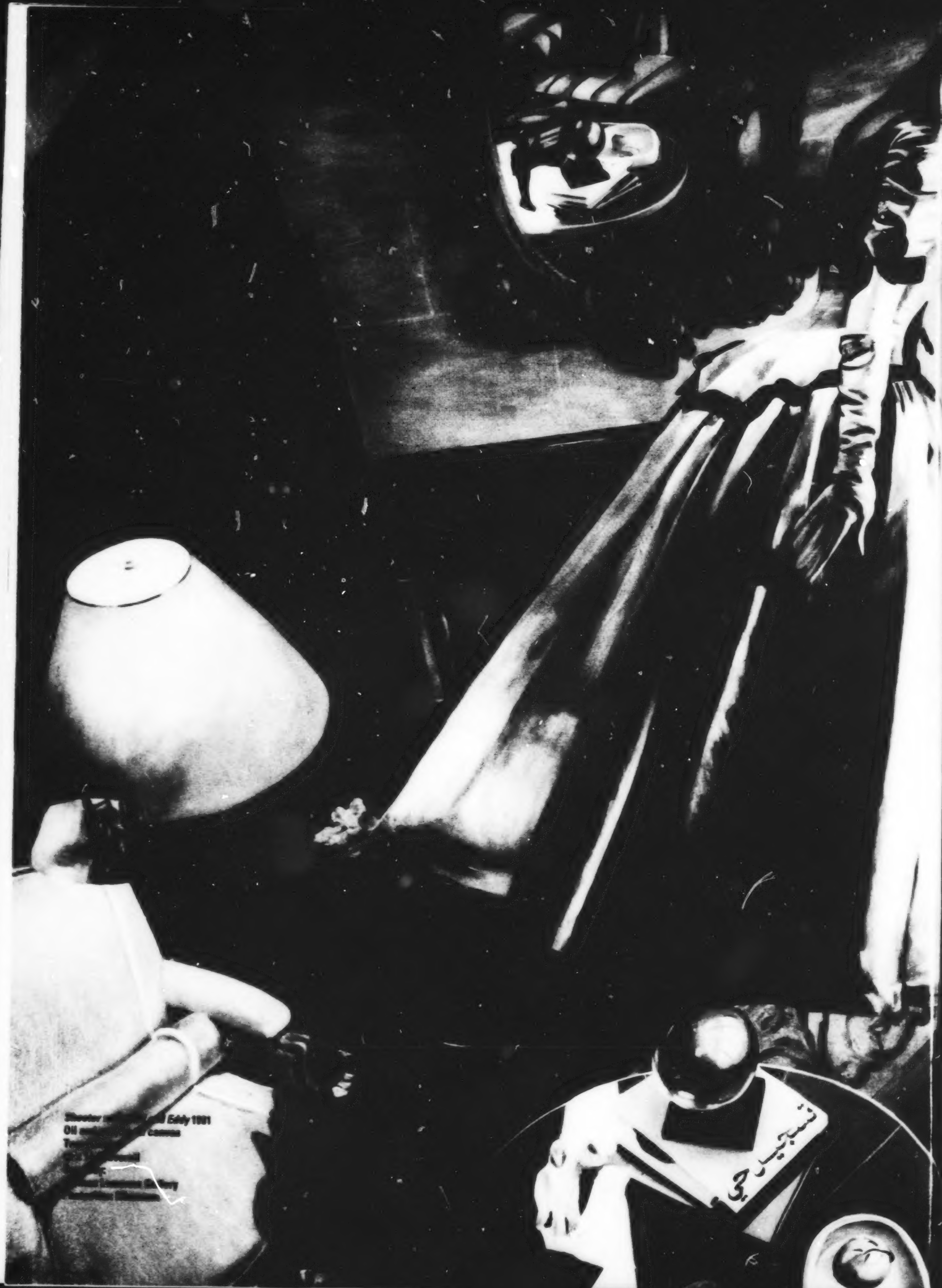
The tall split canvas has an enigmatic title: *Shooter with Cliff and Eddy* (see overleaf). Its surface offers the image of a domestic interior, a living room, which blithely combines antique and modern, Eastern and Western styles. Images of domestic interiors have been common in Tod's paintings since the late 1970s; works such as *In the Kitchen* (1975) superimposes the image of a bound woman from a Japanese pornography magazine over the space of a suburban kitchen, while *Self Portrait as Prostitute* (1983) presents a lifeless, upper middle-class dining room with one of Tod's most recognizeable earlier canvases hanging on the wall. In each instance Tod created an anomalous situation in which a conventional domestic interior is convulsed into meaning by its intersection with a socially charged image.

In *Shooter with Cliff and Eddy* the banality of the domestic interior is undercut by the hallucinatory presence of a life-size mannequin dressed in a 19th-century gown. Two large fluorescent pink shapes and a flock of disembodied male heads float on the surface. When she puts together one of her paintings, Tod relies heavily on images from periodicals and books; in this case, Tod has taken both the faces and the ball gown from the pages of a glossy magazine, and the room itself — as in many of her recent paintings — is taken from an interior design catalogue.

With the exception of the severed heads, Tod's avoidance of people as subject matter in her new paintings is quite deliberate. As far as she's concerned, putting people into her work is disruptive, distracting us from her principal interest, the construction of pictorial space. In the place of people, Tod substitutes signs. The luxurious fabrics, the indiscriminate mixing of Western *objets d'art* with Eastern religious artifacts, the overdetermined stylistic references to the Orient, the 17th-century and modern architecture are more than a massive

Continued on page 52

PORTRAIT PHOTO BY ROB WAYMEN



Shooter [illegible] Eddy 1981
Oil [illegible] canvas
T[illegible]
[illegible]
[illegible] Gallery
[illegible]

accumulation of bad taste. They reiterate the predominance of the patriarchy and its history of colonialism, sexism and racism.

As Tod points out — her wildly eclectic imagery notwithstanding — it is the problem of pictorial space that is her principal focus. In the end, this aspect of her work is as laden with meaning as her iconography. "I think it was anxiety that caused that break with the representation of deep space in my paintings," Tod recalls. "During the time that I was rejecting deep space, – in the mid-1980s – I was consciously subverting a pleasure factor, both for myself and for the viewer. Now I'm returning to what is essentially a pleasure factor but from a fetishistic point of view. Because the painting is imbued with my pleasure in making it, the viewer should be receptive to that pleasure."

Tod's anxiety and conscious questioning of the traditions of painting is, of course, something she shares with many artists of her generation, especially those who grew up in the critical environment of the 1980s when painting was widely rejected as a viable artistic practice. In part, this rejection was a holdover from the modernist abstract tradition that had turned its back on illusionism — the creation of a convincing, realistic space — as an unnecessary impediment to the recognition of the physical flatness of the painted canvas. But the rejection of illusionistic space was also part of a broader belief that painting was an act of seduction in which hapless viewers could not be trusted to draw a distinction between a representation and its subject. Still prisoners in Plato's cave, we were deemed unable to tear our eyes away from the seductive illusions of the shadow world.

Tod's choice to wrestle again with the representation of traditional pictorial space was in part based on her desire to work with ideas about space now under discussion in the contemporary art world. As Tod indicates, ownership and control are fundamental to any discussion of the subject. "Space is important," she says, "because it implies luxury, plenitude, possession. An overview is a privileged view." Thus it is no accident that in her current paintings Tod invariably chooses an elevated vantage point from which to view the room. This is a long-standing artist's conceit that places the artist, and by implication the viewer, in a superior position to that which is represented.

Looking at Tod's work, though, we cannot help feeling somewhat uncomfortable with the privileged vantage point we have been made to adopt. In *Shooter with Cliff and Eddy*, we are placed in the uneasy position of being elevated but without any apparent means of support. In *Disobeying Order* (see cover) we are drawn into an inexplicable vortex; space is no longer controllable. The dark and richly appointed bedroom is a mix of Eastern and Western styles; an exotic chinoiserie landscape has been painted on the walls, and chairs surround the bed like royal footmen. Spatially, though, the various objects in the room seem to be inexplicably drawn toward the back wall. The effect for the viewer is a kind of Sartrean nausea, a crisis in perception. In each of these new paintings the equation between rational space and the authority of the viewer is undermined. Space refuses to be controlled.

During the mid-to late 1980s Tod shifted her attention away from the domestic interiors of her early paintings toward the representation of public spaces — restaurants rather than kitchens, museums rather than living rooms, and churches rather than bedrooms. In her most recent works, however, Tod has returned to the domestic interior and specifically to the bedroom. Significantly she has chosen images of very formal bedrooms — majestic in their scale, stately in their appointments. As such they suggest the domain of the patriarchy. But within this rigidly controlled space, Tod creates a state of chaos and disintegration. *Presence*, for example, offers an extraordinary image of domestic refinement

" Now I'm returning to what is essentially a pleasure factor but from a fetishistic point of view.

that has been inexplicably invaded by fluorescent magenta and orange shapes. In and of themselves these shapes do not constitute a subject; they are simply intended to disrupt the formal logic of the bedroom. Tod in fact is very careful not to give them meaning. Describing the process of their production she says that they are "quasi-organic, abstract forms derived from cutting pieces of paper into arbitrary shapes." From these she selects the most arbitrary and transfers them to the canvas. Surprisingly, these are the first images she applies to the canvas; the image of the bedroom, in this case, is then painted around them. Thus while the shapes are without meaning in the narrative sense, they nevertheless dramatically affect our assimilation of the final image. Tod's interruption of the painting's principal image is part of her broader effort to draw direct attention to the physical elements of her work.

This new emphasis on the corporeal can be felt in all aspects of these new paintings, including their titles. Instead of giving us information about the content of the image — what's going on in the picture — the title of *Shooter with Cliff and Eddy* refers to the mysterious cutout shapes (and the high-speed ball gown), the cliff-like vantage point from which we observe the scene, and the current or eddy of distorted space in which the heads seem to float.

Tod's recent adoption of multiple panels and monumental scale also points to this new physicality. Typically for Tod, any decision about the work's form has an immediate impact on its narrative aspect. The use of multiple panels, for example, was in part a practical decision that allowed her large-scale paintings to be more easily shipped and installed. However, Tod was quick to incorporate this practical, formal decison into the narrative strategies of the work. In some instances the crack between the panels creates an abyss that threatens to engulf the pictorial elements; in others it acts as a cropping device to delimit certain images and to reinforce others. *Disobeying Order*, for example, presents a vertiginous image in which a serene and majestic mannequin inexplicably inhabits the space of an exotic bedroom. The mannequin is obviously an appropriated image which has been roughly cropped to fit the shape of the painting's four canvas panels. By rotating the image and forcing it to conform to the internal shape of the canvases, the image becomes less conspicuous than it might otherwise be, blending in with the work's formal structure. Experiencing this picture, being taken by surprise by its incongruities, we are once again made aware of the way in which we are trained to anticipate rational order.

It's also interesting to consider the monumental scale of Tod's recent paintings. There are very few painters who work on this large scale today, in part because it is associated with painting's not-so-glorious past — the grand portraits of statesmen, the heroic history paintings and the sublime abstractions of the patriarchal tradition. In Tod's new paintings the scale is somewhat anomalous. Instead of standing as a sign of authority, the pictorial space is experienced by viewers as contiguous with their own. Tod describes it as a walk-in space, but significantly, she also refers to it as virtual reality — a synthetic space that simulates real space, but which is constructed entirely within the memory of a computer. Tod's use of the term virtual reality is timely; it's a catch phrase with great art world currency these days. But in her typical fashion, Tod has given the term an ironic inflection. Conventionally, virtual reality refers to a simulated space that accurately replicates the conditions of real space; the emphasis is on building a viable sense reality from within an illusion. In her new works, Joanne Tod shows us that this is nothing new. In fact, it has been the project of the patriarchy since the earliest days of the modern age.

Because the painting is imbued with my pleasure in making it, the viewer should be receptive to that pleasure."

Homeship/Faux Terrain (1990)
Mixed media
15 ft x 14 ft x 17 ft
Photo: Bob Cain

Homeship/Faux Terrain

Gary Dufour makes contact with Jerry Pethick's latest creation

Five miles separate Jerry Pethick's home on Hornby Island from his studio in a nearby valley, but the trip can take about 40 minutes by bicycle. Likewise, the distance between Hornby and B.C.'s lower mainland, while only a short hop by plane, is really measured in ferry crossings, three to be precise. Time has a way of creating space between otherwise proximate locations, particularly in this part of the world. This quality of being worlds apart hints at the separated realities that are replayed in Pethick's recent two-part photo/sculptures. As he notes in his journal, "If to alter gravity is unmanageable, then perhaps spatial reconstructions can equalize the overpowering presence of material itself and create another set of relationships."

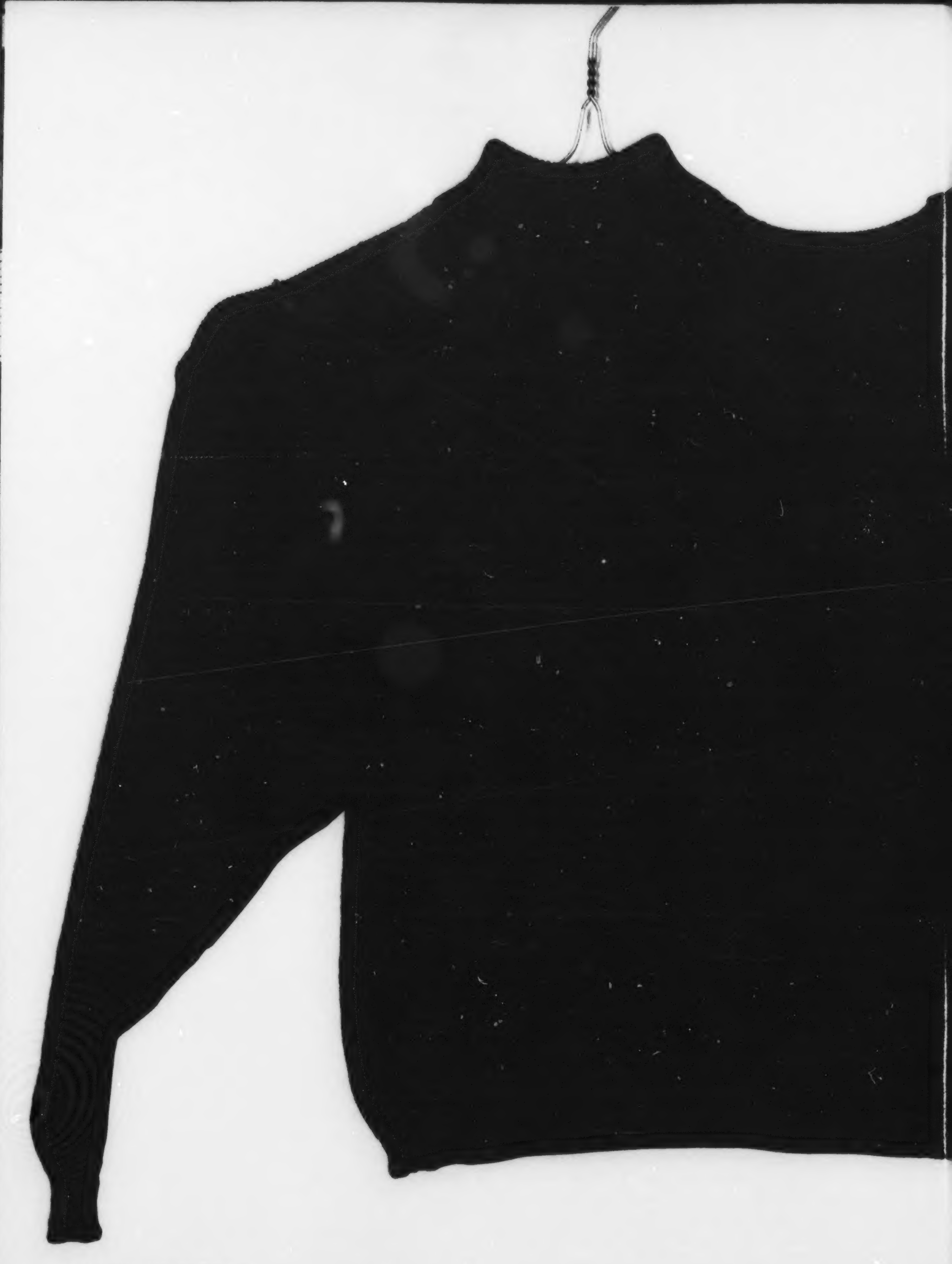
Jerry Pethick began to create a new set of relationships in late 1986 with his first large-scale "array," *Roof to Heaven Too*. In this assemblage and the series of works that followed it, Pethick elaborated a system of multiple-part photographs that create a nearly palpable reality in three dimensions, using the simplest of means — the standard-size prints available from one-hour photo-processing shops. Each photographic "array" is presented in combination with a sculptural element that draws its impact from the raw physicality of its recycled materials.

Pethick's interest in alternate realities spans more than two decades. Initially driven by his holographic research, he tired of the limitations of the complex viewing apparatuses that the medium demands. In 1973 he abandoned his research at the San Francisco School of Holography, which he co-founded in 1971, and two years later returned to Canada. He moved to Hornby Island and soon gravitated toward his earlier experiments with Fresnel lenses (large lenses, used in search lights and headlights, with concentric grooves on their surfaces). Pethick began producing composite images made up of grid-like matrixes of serial photographic images. "Perception and resolution — what DO we see and how DO we see it," as Pethick has noted in his journals; this is his continuing fascination.

Homeship/Faux Terrain, one of the most recent of Pethick's "arrays," combines 202 four-by-six-inch colour prints, each printed from individual exposures that systematically scan a landscape. For this work, the landscape scanned is a canal in Venice, California. Pethick was interested in the artificiality of the locale with its grid-like system of man-made canals, a synthetic facsimile of the Italian city. Each photograph of the canal used to make up this overall view is aligned on the wall in a grid of alternating offset rows (similar to bricklaying). Placed on a log and supporting a single-strip fluorescent fixture is a sheet of plate glass situated approximately 10 inches in front of the photographs. It holds 202 individual Fresnel lenses, each attuned to one photograph. The resulting integrated photographic image creates a unique space, a fabricated reality that comes to seem more real than the space it inhabits.

Towering over and ahead of the "array" is an oddly rectilinear aluminum form supported by a circle of cordwood: two boat hulls riveted together into a single volume. Dispersed across its surface are industrial products like records, a washing machine drum, a television tube and numerous other reclaimed ready-mades. (Other Pethick creations include a 10-foot-tall replica of the *Venus of Willendorf* made of burned-out lightbulbs.) Pethick's scavenging process remains a mystery even to himself. Currently, for example, he has 80 propane tanks from gas barbecues piled up near his house, the abandoned remains of an earlier project never realized.

Pethick, though, is more interested in formal than iconographic matters. *Homeship/Faux Terrrain* is his attempt to create an illusory space with the material density of the world of objects. As in all of his sculptural "arrays," Pethick sets up in a spectacular manner a deliberate confusion between the "here and now" and that which can only be experienced as a "then and there."



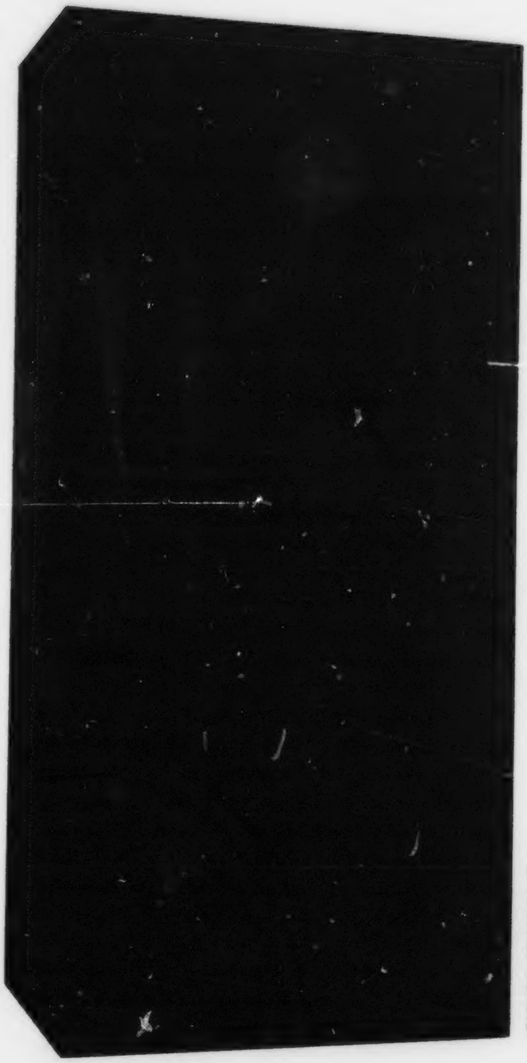
I Knit, Therefore I Am

German artist Rosemarie Trockel gives an ironic twist to the notion of women's work

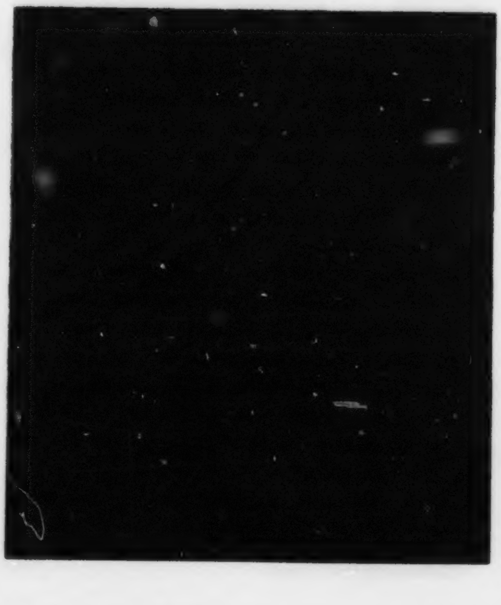
BY NANCY SPECTOR

Rosemarie Trockel's work is infused with a distinct feminist sensibility, confronting cultural myths and icons through playful irony, poetic association, and visual clarity. Drawing upon the German tradition of romantic, politically relevant sculpture championed by Joseph Beuys, the 39-year-old German artist employs a limitless variety of media

Schizo-Pullover 1988
Wool
Courtesy: the artist
and Monika Sprüth and the Museum
of Contemporary Art, Chicago



Untitled 1988
Wood, pedestal, glass, cotton shirt, hanger, vitrine, spider
78 3/4 x 19 5/8 x 11 7/8 in.
Collection: Ruth and Jacob Bloom
Courtesy: The Institute of Contemporary Art, Boston



(detail)
Freude (Joy) 1988
Wool
82 5/8 x 88 7/8 in.
Collection: Rainer Speck
Courtesy: The Power Plant

and social referents in a critique of esthetic, cultural, and sexual convention. "Woman, inconsistency, and reaction to fashionable trends," are, according to the artist, the constant themes of her art.

Any attempt to categorize or summarize Trockel's body of work proves futile. The artist herself admits to intentional contradictions within the oeuvre, and those who go to see her work when it appears at The Power Plant in Toronto this winter (January 17 to March 1,) will have to come to their own conclusions. But one feature emerges as both a potent theme and a persistent esthetic strategy: the construction and perpetuation of difference. Here the term "difference" denotes the tendency toward bipolarization — male/female; high/low; good/evil — that is so prevalent in Western culture. Trockel's "knit paintings" — computer-generated fabric images of political symbols and corporate logos — are perhaps the most direct demonstrations of this motif. Inherent in such work is a fusion of opposites: the traditionally female realm of craft versus the technology of electronic imaging, the presence of the commercial sign versus the aura of fine art. Blended together, they cancel each other out. About her knitted piece bearing the phrase "Cogito, ergo sum" (I think, therefore I am), Trockel notes that as a "knitted philosophical insight," the painting "neutralizes itself." By rendering this significant intellectual doctrine into a kitsch collectible, Trockel wittily calls into question our division of culture into high and low.

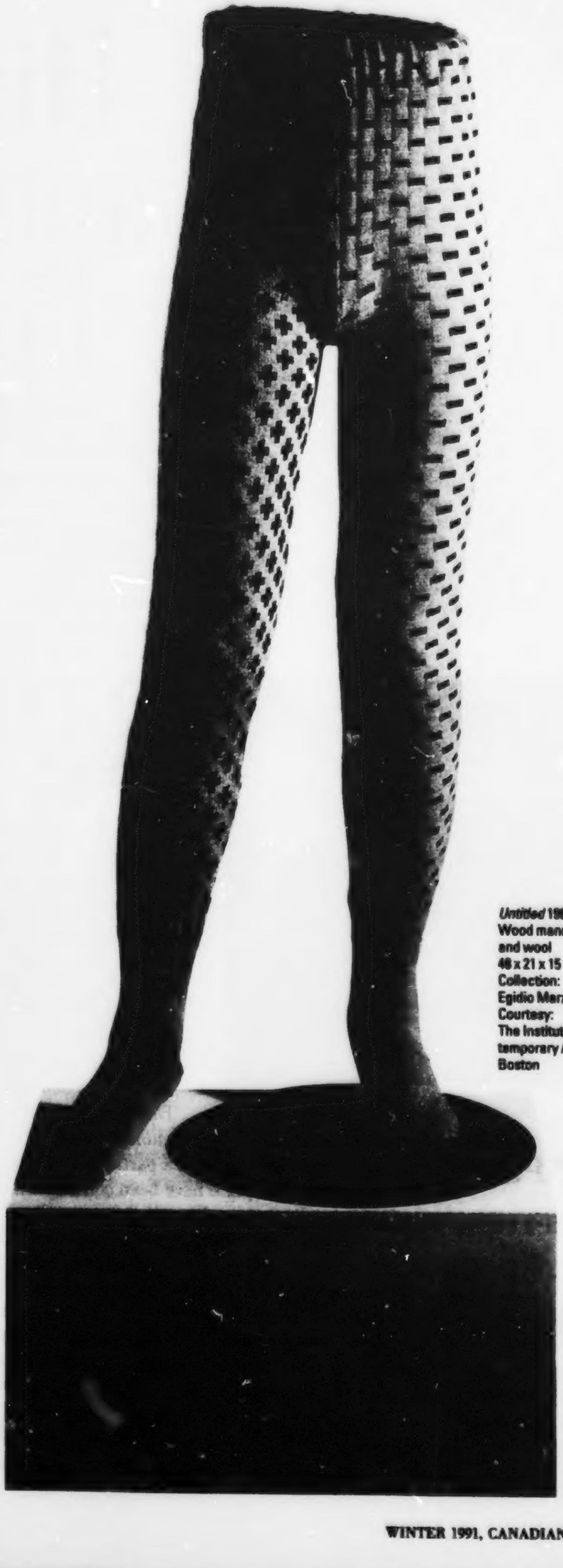
Underscoring the equivalency of seeming opposites, Trockel also reveals the pervasiveness of dialectical thinking in Western culture, particularly in the realm in which gender is determined. Reflecting a belief that the constitution of Woman begins with the visual and linguistic organization of the female body, much of Trockel's work examines how that body is "made to bear meaning" — to borrow feminist film critic Kaja Silverman's phrase — in contradistinction to that which is considered male.

Trockel often approaches this issue by manipulating the grammar of clothing, a substitute for the body, in which gender, desire, and social status are charted. Trockel's enigmatic, untitled sculpture of 1988 — consisting of a man's white shirt suspended on a hanger inside a glass vitrine — explores this very subject through an economy of formal means enhanced by provocative literary allusions. Displayed within a conventional museum case, the simple shirt takes on the presence of a relic, a fetish, a public treasure.

The garment, however, is perforated with pinholes (two straight pins remain stuck through the shirt) and shrouded with cobwebs spun by the spider that shares the vitrine. The shirt's label "Justine Juliette, COLLECTION DÉSIR" evokes the infamous fictitious sisters about whom the Marquis de Sade composed two macabre novels. Contemplated together, Justine, the embodiment of virtue to whom every imaginable adversity occurs, and Juliette, the personification of vice whose life is one of privilege and power, become a dialectical entity, thesis and antithesis in one, that typifies a view of the feminine. (Trockel's *Schizo-Pullover*, a double-necked sweater, gives form to this notion by disrupting the idea of a single, unified self.) For both of Sade's heroines, every affliction and every conquest are enacted upon the body; Justine is incessantly abused, while Juliette terrorizes through her sexual exploits. This female body, simultaneously virgin and whore, frigid and sensual, innocent and evil, is a cultural construct formed through a discourse driven by desire and power. Like the spider's diaphanous web enveloping the punctured shirt, this discourse circumscribes its subject.

Concurrently, the fact that the garment itself is designed for a man introduces a converse reading — an element invariably present in Trockel's work — which suggests that men, too, suffer from culturally imposed ideals and often at the hands of women. The spider is, after all, traditionally linked to the female in Western literature and myth.

Trockel's art is utterly open-ended. Rather than dictate strict narrative readings, she provides enticing visual clues — often emblems of the self, often in paradoxical relations — that form a dialogue through which the physical, psychological, and emotional composition of the feminine is evoked, and, ultimately, undermined. Trockel offers no particular answers to the questions she so provocatively raises. But through poetry, dark humour and esthetic subterfuge, she gently nudges her viewers to initiate their own inquiries.



Untitled 1987
Wood mannequin
and wool
48 x 21 x 15 1/2 in.
Collection:
Egidio Marzona
Courtesy:
The Institute of Contemporary Art,
Boston

History and Real People

Curator Rosemary Donegan challenges the way exhibitions, and history, are experienced

BY NANCY TOUSLEY

“Paintings tell certain types of stories. There are other stories they never tell”

Rosemary Donegan was commissioned to curate *Work, Weather and the Grid: Agriculture in Saskatchewan* by the Dunlop Art Gallery as its contribution to The Regina Work Project last summer. According to Peter White, then director of the Dunlop and now director of the Mendel Art Gallery where the exhibition was seen from July 27 to September 8, Donegan was the natural choice to do the show. Labour and a particular consideration of place have been constant themes in her work.

The Toronto-based independent curator grew up in Swift Current in the 1950s and took her BFA at the University of Saskatchewan before going on to the University of Toronto for an MA in the history of art. Donegan has worked in public art galleries and museums; film; city planning and urban design; installation, exhibition and poster design; and publishing. Her association with the Canadian labour movement through art, archival and educational projects goes back to 1979. But it was two of Donegan's earlier exhibitions that contributed most directly to *Work, Weather and the Grid*. The first, *Spadina Avenue: A Photohistory* (mounted at A Space in 1984), looked at the architectural, cultural and social history of Toronto's great avenue through an installation designed to emulate the streetscape. Then, in her touring show *Industrial Images/Images Industrielles* (Art Gallery of Hamilton, 1987) Donegan examined the industrial vision of Canada in the first half of the 20th century, not only through painting and sculpture but by looking at visual popular culture as well.

In organizing *Work, Weather and the Grid*, Donegan developed an idiosyncratic installation design that would allow the interaction of images and objects drawn from a wide range of sources. The materials included documentary photography, advertising, posters, prints, postcards, maps, periodical illustration, certificates, models, films, as well as sculpture and painting by both professional and

PORTRAIT PHOTOGRAPHY PAUL ORENSTEIN

untrained artists. The result was an exhibition that gave a full overview of agriculture in Saskatchewan from the 1880s, when the surveyor's sectional grid was imposed on the landscape, to the advent of the agricultural industry in the 1950s. Paintings occupied the upper reaches of the walls, with the largest at the top. At the Mendel, pride of place went to William Perehudoff's four huge 1953 murals depicting meat processing at Saskatoon's Intercontinental Packers Limited. Below was a tier of smaller paintings ranging from Edward Roper's 1887 watercolor *Breaking Prairie in July, N.W.T., Canada* to Inglis Sheldon-Williams' 1923 *The Fireguard or Prairie Fire* to Jan Wyers' *These Good Old Threshing Days* of 1955. On the next tier, black and white photographs ran around the room in a band positioned at eye level. Below them, a continuous ledge designed by Donegan offered the graphic arts on shelves tilted upwards for comfortable viewing. Three-dimensional objects, including H.M. Chappell's 1948 model of a Massey-Harris tractor (made of wood, sewing machine parts, ash trays and canning jar rings), were displayed in pedestal cases. Outside the gallery, three historical documentary films ran continuously.

By putting fine art and popular culture on an equal footing and making the public art gallery their common ground, Donegan created a remarkable exhibition. Rosemary Donegan talked to Nancy Tousley, who saw the exhibition at the Mendel.

Tousley: Did you have models for planning *Work, Weather and the Grid*?

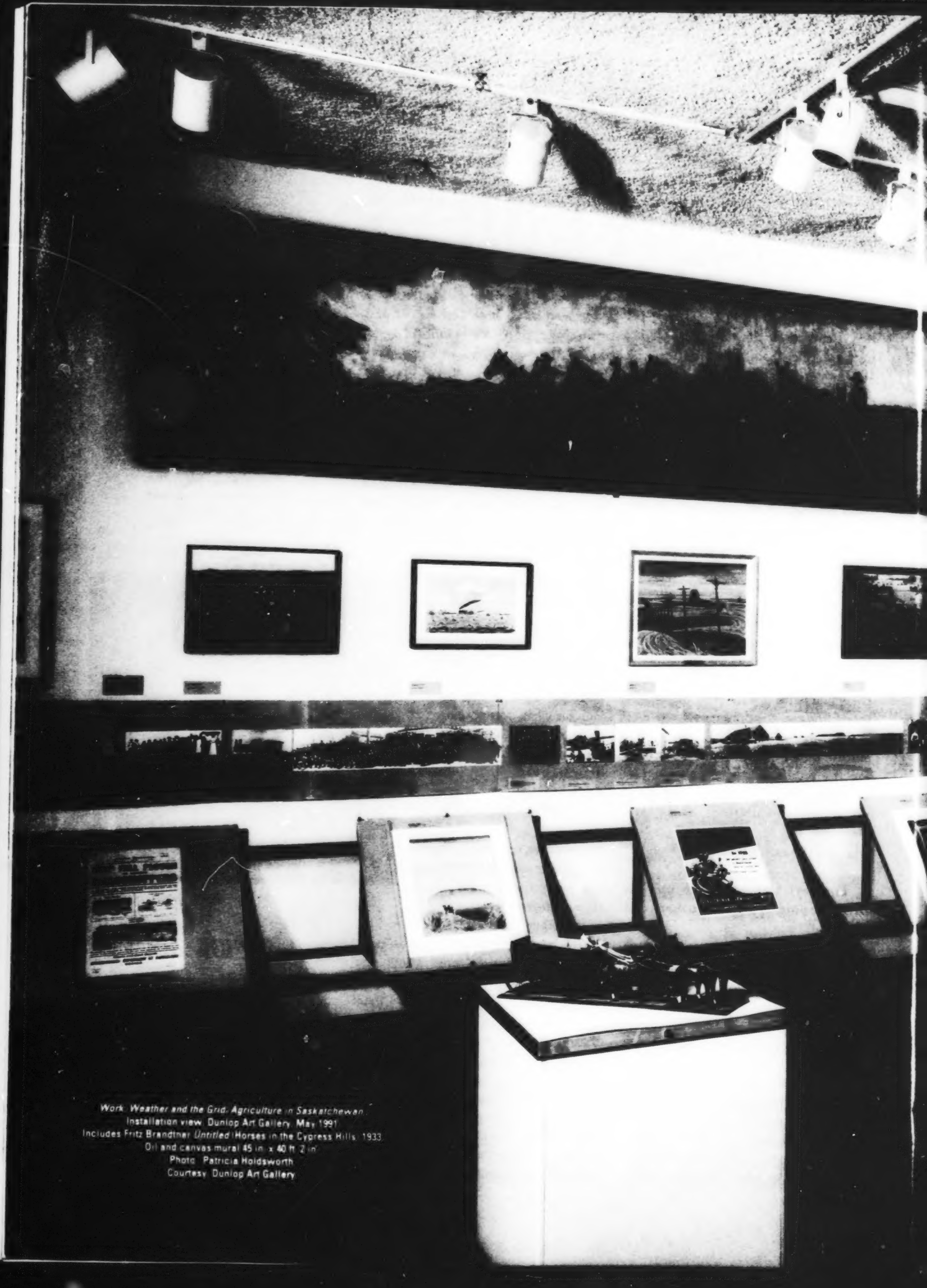
Donegan: The noteworthy things — the types of materials and the method of installation — came out of learning from other projects I had done, particularly *Spadina Avenue*. But the Saskatchewan show also evolved from the problems you have when you take paintings and advertising and photography and put them together. When I started the research, I kept going back to myself: "Well, what am I going to do with this? How am I going to select the best paintings?" It became clear that some of the best paintings — in traditional fine art terms — weren't necessarily the most interesting ones. Then, when I got into the photographic research, what became interesting was that what *doesn't* get photographed is just as important as what *does*; the omissions are often as significant as the inclusions. Paintings tell certain types of stories. There are other stories they never tell. Photography also gives you particular ways, both technically and in its interpretive viewpoint, of looking at the world. Advertising gives you another way; the intent and the technology of the medium really affect what comes out of it. Trying to bring all those things into play, to rub off each other in a number of ways, was what I got really interested in.

What made *Work, Weather and the Grid* such an exciting experience for me was the fact that it wasn't linear. It had many layers. Things spoke to each other across the room.

When you're doing this kind of research you're finding this and you're finding that; there's a kind of energy you get when you bounce off different kinds of information. Trying to draw that complexity into the exhibition was a fascinating problem. I think it worked, but it worked because the exhibition was designed to involve the people who came to it, and they all came to it with things they already knew. Many people who saw the exhibition know much more about the practice of agriculture in Saskatchewan over the last 50 years than I'm ever going to know. They bring that information with them and weave it into the things I have brought together. What was really exciting, also, about being in the exhibition and listening to people was hearing that "Oh, I remember when...." A picture triggers their imagination and takes them off somewhere, and then

Below:
Cliff Humes
Working model of a Case tractor
20.4 x 18 x 40.5 in.
Photo: Brenda Pelkey
Collection: Western Development Museum, Saskatoon
Courtesy: Mendel Art Gallery

"The exhibition was designed to involve the people who came to it"



Work, Weather and the Grid: Agriculture in Saskatchewan.
Installation view, Dunlop Art Gallery, May 1991
Includes Fritz Brandtner *Untitled* (Horses in the Cypress Hills), 1933
Oil and canvas mural 45 in. x 40 ft. 2 in.
Photo: Patricia Holdsworth
Courtesy: Dunlop Art Gallery

Cyrus Cuneo
An Early Scottish Settler on his Self-binder (c. 1918)
Oil on canvas, 8 ft. 9 in. x 7 ft. 9 in.
Photo: Brenda Pelkey
Collection: Hotel Saskatchewan, Regina
Courtesy: Mendel Art Gallery

> **“The way farmers see themselves is shaped by the pictures they have seen of themselves”**

they reconnect to another photograph down the line. They don't actually see every photograph. I put a discreet sign in the gallery saying, “One does not have to read all the information in this exhibition,” because sometimes people feel obliged to consume everything and I think it's more interesting to move through it, to go back and to go forward.

The key to making it work was the installation: coming up with that notion of how to integrate the different materials so that they each had their own space to survive in.

It struck me, looking at the show, that you took advantage of the fact that we have learned to leap gaps in information.

Yes, I feel strongly that people who come to exhibitions, even though they might not be sophisticated art patrons, are very sophisticated visually. These people watch TV; they hop stations.

How did you arrive at the installation design?

The idea for the installation came to me in a flash. That sounds corny but I'd been working with all this stuff and I kept thinking, “What am I going to do?” How *do* you put a 40-foot painting beside a four-inch photograph?

I heard that part of the design concept came out of the way turn-of-the-century agricultural fairs were installed.

I looked for documentation of the fairs. I *had* to go to the Swift Current rodeo. And I was remembering my own experiences as a child of going to the fair, even if it was just the art display in the craft room. There was a little bench around the room for the handiwork and the pictures went up on the wall and the cakes were at one end. Things like that.

What is the basis of your practice? Your work seems to be very much in line with the new thinking about art history.

I've been trying to deal with two things that come out of the work of the British feminist art historian Griselda Pollock. In her writing she talks about how art represents the general culture around us and depicts it in a number of ways. But the other thing she deals with, almost simultaneously, is the fact that culture also produces meaning in its own right. Part of how farmers ~~see~~ see themselves is shaped by the photographs and the pictures they have seen of themselves. So looking at imagery in its entire visual range is looking at how it both constructs meaning and reflects meaning. The other thing I'm interested in is the multi-narrative of how history evolves. For example, the history of architecture in Toronto evolved in relationship to the development of industry, to the development of neighbourhoods, and to a whole series of other cultural developments — it's not just the straight architectural history of buildings. So when I started working on agriculture, I was trying to deal with it both at the level of the individual farmer and at the industrial level, to integrate the two; Saskatchewan agriculture is industrialized.

Did you work with a story line? That's a lot of information to organize.

Well, my story line was and is history. There is a native history of Saskatchewan agriculture; there is a history of machinery in agriculture; there is a history of landscape painting. I'm trying to interweave them. But the problem with an exhibition like this, as I've mentioned, is how to bring out the things we have omitted from our history.

How do you work that out? By searching diligently until you find the right thing?

Yes. If I can't find photographs or paintings that deal with important subjects, I look for other material that will at least raise the issues. So, for example, in *Work, Weather and the Grid*, I have included petitions from women who were trying to get rights to homestead. They are not visual elements: they're textual elements. But I could make the point with documentary information, which I think is stronger than me writing about it.

Your concept of "visual history" — is it a term you coined?

I'm not sure I made it up, but I've found it helpful to describe what I do. I started to find the title of "art historian" very specific and limiting. I think visual history starts to capture the notion that people in all cultures at all times have made pictures. And, because I'm really interested in popular culture and have been affected by recent debates in cultural studies, this idea allows me to work with popular culture *and* with the fine arts. I don't want to drop the fine arts any more than I want to drop magazine illustration. They're very interrelated, but they get artificially separated, which I don't think they are in people's experience. In *Work, Weather and the Grid*, you can see that the advertising images continue all the way through. They take different forms but they are as integral to the image of agriculture as the sod hut.

Photography plays an interesting role in this show. For many people, it will be the place where reality lies, partly because you see the sod huts, the kids without shoes, and evidence of the hardships of farm labour. Other photographs are as Edenic as some of the paintings. Photography's indexical relationship to the real world gives these images a powerful impact.

There's an inherent problem with contrasting photography and, let's say, painting, because in an exhibition like *Work, Weather and the Grid*, the photography almost becomes, "Okay, this is social documentary. This is the hard-core reality and everything else is a myth." The problem is that photography has its own omissions as much as painting does. Yes, it is *closer* to representing reality, but it is not the only truth. It's a constructed truth.

Being conscious of that, did you approach photography in a particular way? Were you looking for varied kinds of photos, like those wonderful panoramas showing clouds piled high in the sky and people standing knee-deep in wheat on a sunny day? They contrast strongly with the Dirty Thirties photographs and the bleak winter scenes.

The reality of research in photography is that while there are a lot of paintings that say what it was like on the prairies, the number of photographs — God, there are millions! The problem is, how do you deal with the volume? A very traditional definition of a quality photograph — good photographs you can read, that you can see people's faces in — is the first thing you're always looking for. Then it's a process of sorting for what tells you a story you wouldn't get any other way. What is photography constructing about that reality? One thing would be those classic images of fecundity in the wheat field. You don't find them in any other medium.

Visual history is connected for me with the vividness of visual memory. As a viewer, it's possible to take in a great deal of information because it is visual information. Does that enter into your thinking?

Yes. I'm trying to recreate for the audience the excitement I feel when I'm researching the show. I think this exhibition has had such a strong response because there are so many points of access for people of different ages, different backgrounds. I'm trying to lead people into it through their own interests. For me, it's important that the people in these pictures are real people. Most of the people in the photographs were identified by name. They're not "a group of farmers"; they're real people who are farmers. I just had a letter from Frank Harding, who is a three-year-old feeding chickens in one of the photographs, which he hadn't seen in 60 years. That specificity is my attempt to say history is about real people; it's not about generalities.

Paul Gerlach
Sheaf Carrying Attachment (Patent Model) 1921
18 x 9 x 15 in.
Photo: Patricia Holdsworth
Collection: Western Development Museum, Saskatoon

"I think the show was strong because there were so many points of access"

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REVIEWS

PLACES WITH A PAST: NEW SITE-SPECIFIC ART IN CHARLESTON

Spoleto Festival USA, Charleston, South Carolina. By BRUCE FERGUSON

Liz Magor *The Spirit of Resistance* (from *Hallowed Ground* installation) 1991
Silver gelatin print 16 x 20 in.

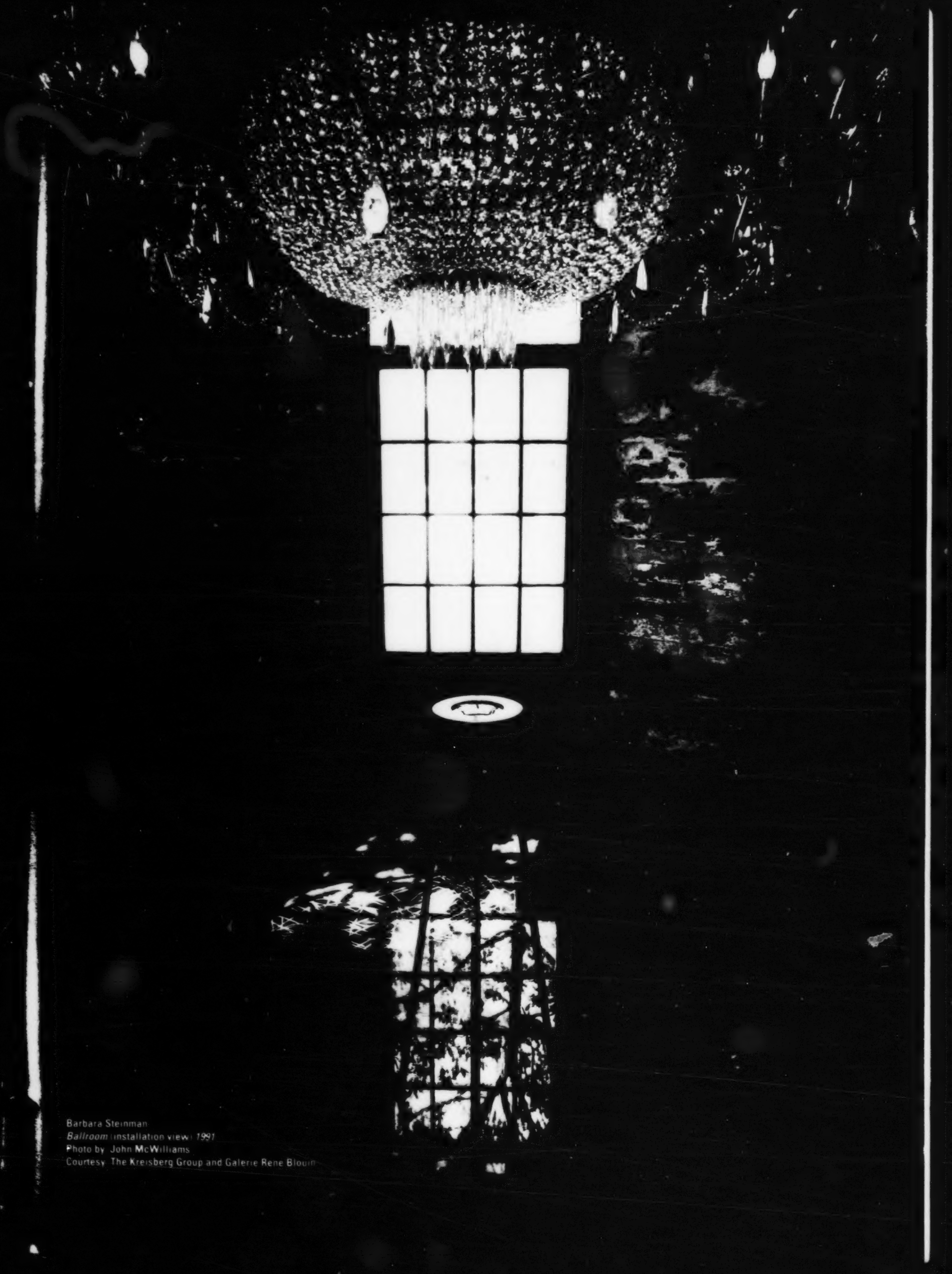
Liz Magor *Hallowed Ground* (installation view) 1991
Photo: John McWilliams Courtesy: the Kreisberg Group

Places with a Past: New Site-Specific Art in Charleston has put the more conservative Spoleto Festival USA, under whose aegis it evolved, on the contemporary art map. The public's response to the exhibition of 18 site-specific installations, held last spring, was controversial, with the arguments for and against the show reaching the pages of *The New York Times*. (Festival artistic director Gian Carlo Menotti threatened to quit in response to his board's defence of the show; subsequently, half the board members have resigned, including the festival's top three executives.) As the hubbub indicates, it is clear that *Places with a Past* set itself apart from the festival with its European musical legacy, and that works within the exhibition disrupted the expectations of the festival's predominantly tourist audience.

At first glance, such attention would seem like a triumph both for the artists in the exhibition and for the curator, Mary Jane Jacob. Upon closer examination, though, the works in this show were not as comprehensively deserving of the outcry they aroused. The title of the exhibition itself contained within it a rich equivocation that bedeviled the exhibition. This ambiguity is embedded in the word "past," used in the exhibition's title in an exclusively temporal sense. If the word "history" had been chosen instead, for instance, a social implication — not merely a temporal one — would have been introduced into the exhibition's conceptual framework; history is not time but interpretation. The arguments about history that abound in contemporary intellectual debate — who inscribes it under what conditions, where and when and with whose authority — could have been central to the exhibition's thesis.

Instead, some artists chose to concentrate on images endorsed by the Charleston tourist industry — images awash in ante-bellum manners and mores. As this whitewashed image of the "good ol' days" is at the centre of debates in American education curricula and is the core metaphor of the aristocratic domestic policies of the Reagan-Bush administration, its insidiousness in a provincial setting with colonial architecture and craft markets (where slaves were formerly sold) was particularly barbed. Such an account of historical heritage continues, of course, to overlook the city's violent history and particularly its patrimony of racism.

But some artists could and did choose "past" to mean history, a more demanding subject. As an explosion of the past into the present and of the present into the past — to use Walter Benjamin's concept —



Barbara Steinman
Ballroom (installation view) 1991
Photo by John McWilliams
Courtesy The Kreisberg Group and Galerie Rene Blouin

these serious works strongly confronted the present politics of the city. Such artists chose history for its confrontational force.

Mel Ziegler and Kate Ericson were two such artists. Their site was a home in a lower-income level community, painted on the outside in the official military camouflage design using all 72 "Authentic Colors of Historic Charleston" offered by the Dutch Boy paint company. Almost an elaborate joke which took advantage of the paint company's own sentimental version of history, the house became a joyful reminder of a spirit of eccentricity on a street of inevitably duller homes. However, the work's more serious ironies were not lost on the residents of the community who know how colour continues to be the dividing line between acceptable and unacceptable. Interweaving a commercialized version of history with a military ploy for visual deception, and situating all of this within the real estate narrative of the city, Ziegler and Ericson located their work at the centre of contemporary issues in philosophy, urban development and art. At the same time, the work was easily accessible on a vernacular level.

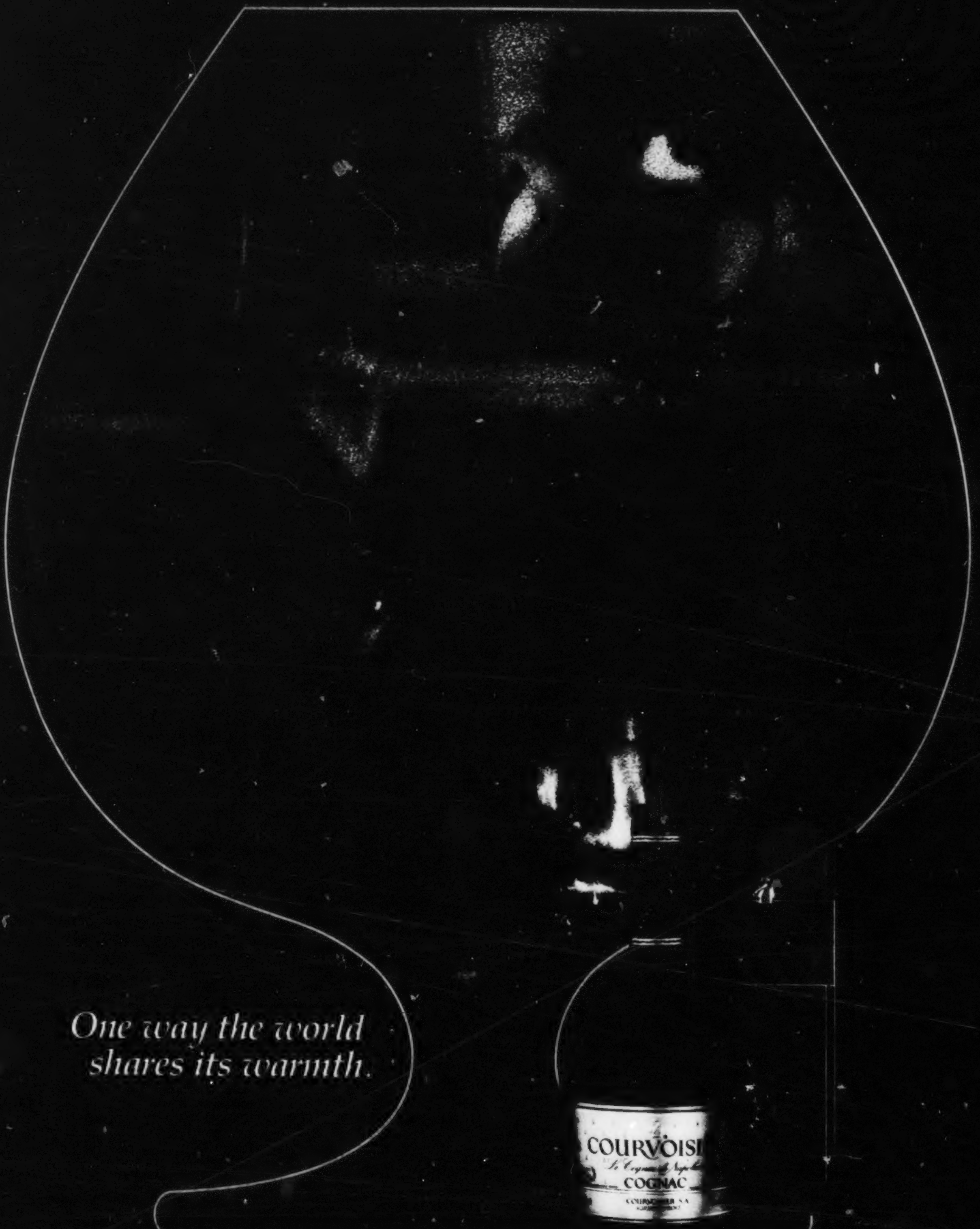
Works here by Canadian artists Liz Magor and Barbara Steinman represented the exhibition's two approaches to the problem of history. Magor's ambitious work was located in a former Civil War settlement for widows and orphans, now an apartment building in the "historic" area. Her photographs, which lined the entrance hall, showed re-enactments of military and colonial life from historic sites in the American South, her documentation of the new North-American craze for living-history war games. As well, Magor scattered the interior courtyard with cannon balls (an image deliberately reminiscent of one of Mathew Brady's famous battlefield photographs). Another room was filled with cannon balls, piled one upon another, and more of her photographs.

Kate Ericson and Mel Ziegler
Camouflaged History 1991
Photo: John McWilliams
Courtesy: The Kreisberg Group

According to the exhibition's publicity materials, Magor's work "is above all about loss — how war completely changes one's life, literally invading the domestic interior and transforming the family. The romance of war is stripped away." But in fact this kind of reference to the Civil War does nothing of the sort in Charleston. The war is *the* romanticized icon in the South, representing not a loss but a constant gain — a gain for the tourist industry and, more importantly, a gain for the status quo, as though history were over and unchangeable. Unlike Cindy Sherman's horrific re-enactments of the war (based on George Barnard's Civil War photographs) shown concurrently in the local Gibbes Museum of Art, Magor's installation did little to upset the cultural equilibrium. Her photographs had all the contemporary glossy presence of studio stills for a movie advertisement; nothing distinguished them at first glance from the omnipresent nostalgic tone surrounding the historic South. Like those contributions to this exhibition made by Elizabeth Newman, Christian Boltanski and James Coleman, Magor's work remained nostalgically located in a passive and emotionally distanced representation of long ago, however contemporary her media or her devotion to recent theory might be.

Barbara Steinman, on the other hand, managed — like her fellow exhibitors David Hammons, Larry Jackson and Albert Alston; Ronald Jones; and Houston Conwill with poet Estella Conwill Majozo and Joseph DePace — to act as a contemporary commentator while ostensibly paying tribute to her site's historic position in the city. Choosing a modest pump house near the market, Steinman virtually filled it, claustrophobically, with an elegant glass chandelier meant to grace a large ballroom. The floor was covered with glass that sealed in an enlarged photograph of the traces of radar submarine trackings. As Charleston is the base for nuclear submarines carrying Trident Missiles, the focus of Steinman's work was actually elsewhere, just across the bay. Like Ian Hamilton Finlay's piece at Patriots' Point — a stone memorial tablet placed within sightlines of the naval aircraft carrier USS Yorktown — Steinman's work was a rude reminder of America's continuing military economy. Presented in Charleston at a moment when the congressional debate on military base closings was at its most fevered, Steinman's work was highly charged and well-focused.

Given the increasingly rigorous discourse on public art, work which partakes of liberal good intentions alone will, I think, come to seem less and less viable in the light of cultural work that understands its deeper relations to the public. The fact that the black community north of the downtown sector has asked to retain Ronald Jones' statue of a freed black man in the sheltered entranceway of the Emanuel African Methodist Episcopal Church, as well as David Hammons' park (which features a black nationalist version of the American flag in red, black and green) is a far greater testament to these works' meaningfulness than publicity campaigns, catalogue claims and this critique could ever be. *Places with a Past* demonstrated the potency of collaborative effort, independent curating and, moreover, the risks involved when intervening in public space.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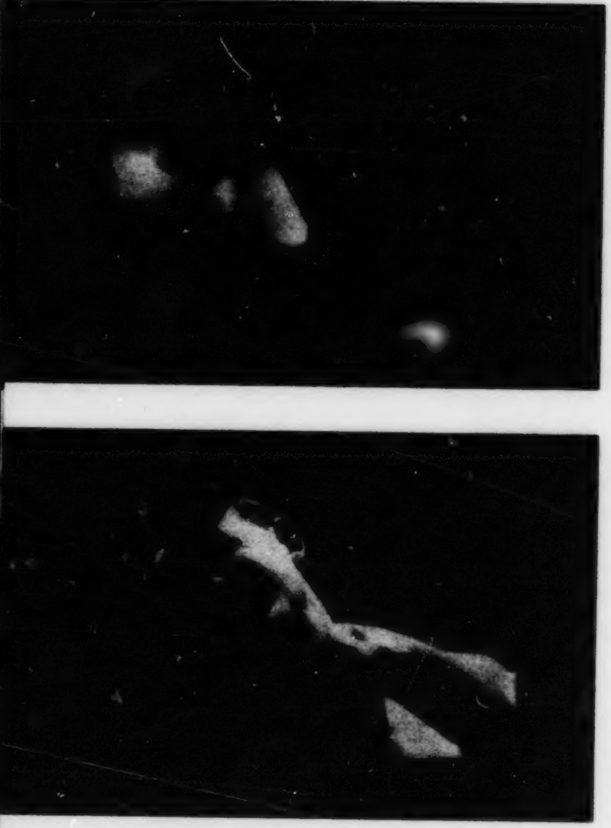
PASSAGES DE L'IMAGE

Wexner Center for the Arts, Columbus, Ohio. By REGINA CORNWELL

Passages de l'image, the large international travelling exhibition curated by Christine Van Assche, Catherine David and Raymond Bellour that originated at the Centre Georges Pompidou in Paris in 1990 and then travelled to Barcelona, is now in the U.S., enjoying the second half of its bicontinental life. The theme of *Passages de l'image*, which roughly translates as "transitions of the image," is mechanically reproduced imagery including photography, holography, film, video, and the cameraless imagery generated by the computer. Divided into three parts, the exhibit's centrepiece is its photography, mixed media and video installations by 15 artists from Australia, Canada, France, Germany, and the U.S. (Also included in this section of the show is a sidebar of computer-synthesized scientific imagery available at the touch of a mouse.) Film and video showings make up the exhibition's second and third parts.



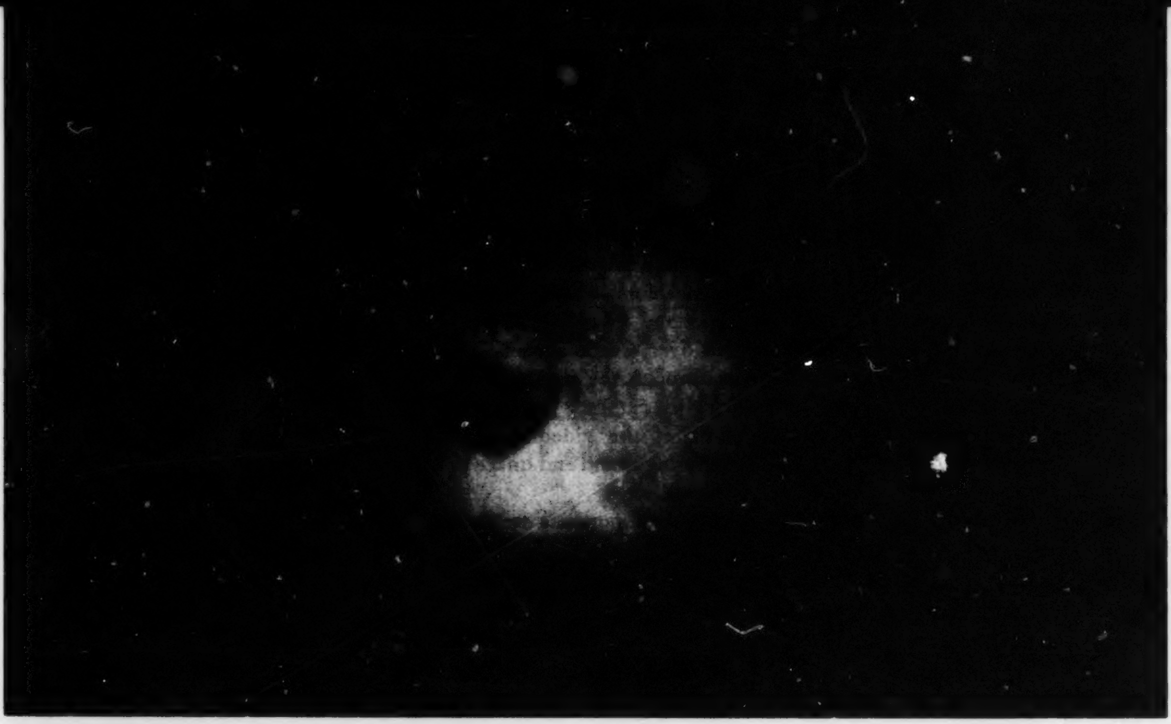
(Top) **John Massey** *Black and White* (detail) 1987 - 90
Mixed media
Photo: Kevin Fitzsimons
Courtesy: Wexner Center for the Arts
(Bottom) **Jeff Wall** *Eviction Struggle* (video still) 1988 - 89
Photo: Jeff Wall
Courtesy: Wexner Center for the Arts

The Wexner Center for the Arts in Columbus, Ohio, was the third stop for *Passages*, which concludes its tour at the San Francisco Museum of Modern Art this winter from February 6 to April 12. The Power Plant in Toronto, which was to have been the show's other North American venue, bowed out for financial reasons, which is particularly unfortunate since four of the 15 principal artists are established names in Canada — Geneviève Cadieux, John Massey, Michael Snow and Jeff Wall. Together, their works have a strong presence.

Passages found an appropriate showcase in the Wexner. The spaces of the controversial Peter Eisenman/Richard Trott building on the Ohio State campus, designed for the "art of the 21st century," allow for the quirks of an exhibit that wants to embrace the next century even while it meanders in this one. The exhibition claims to look at the influences between and among the media arts — such as the impact of film on photography and the merging of video with the computer — and the relationship of the media arts to traditional forms of painting and sculpture. While some of these connections are self-evident, the exhibition doesn't manage to probe deeply. What rescues *Passages*, as with so many group shows, is not its elaborate and yet unclear *raison d'être*, but the quality of many of the individual works themselves as they ignore or transcend critical rhetoric. Unfortunately, other works seem to have been included only because they conform to the show's curatorial rationale.

Dennis Adams' *Vortex* (1989-90) certainly requires no apology. Made specifically for *Passages*, it was designed to greet visitors at the head of the show. Too large for the entrance at the Wexner, it was relegated to the museum's "black box" performance space. *Vortex* is an extremely difficult work to describe, an open kiosk structure onto which videotapes by other artists were projected as part of the exhibition's programming. Inside the kiosk, two parallel panels run diagonally from floor to ceiling, each bearing a mirror on one side and, on the other, a large back-lit Cibachrome of a young man in Tiananmen Square. He lies on the ground with eyes closed, neither bloodied nor unconscious, but listening to music. The image is not the Tiananmen Square we think of from recent history, nor is the structure the straightforward bus shelter we have come to associate with Adams. As a modern-day propaganda kiosk for the show, its permanent photographic image and always changing video projections, combined with its elegant and puzzling structure, are a comment on the ever-shifting place of representation today. In more and more cases, not only can an image be totally fabricated, but, as in this case, the context in which we see it can confuse our expectations.

Portraits, faces and the body are near-



Bill Viola *Passage* (installation view) 1987
Video projection
Photo: Kira Perov
Courtesy: Wexner Center for the Arts

ly everywhere to be seen in *Passages*. But while the large black and white untitled portraits of Jean-Louis Garnell (1989) and Suzanne Lafont (1988-89) are academic at best, the very large, very dark colour photos of suburbanites and their surroundings by Australian Bill Henson are more engaging. Hung high, unframed and pinned to the wall, with their dark, hard-to-read surfaces, these works suggest the impermanence of photography and its non-precious side. But just as Henson forces us to strain and crane to see his pictures, so we also must strain a little to place them within *Passages*. The same can be said of Robert Adams' *Our Lives and Our Children* (1983); the imagery and particular social agenda of his work makes it seem a total misfit here.

Such is not the case with Geneviève Cadieux's *Hear Me With Your Eyes* (1989), already much seen in Canada. (The title is taken from a poem by 17th-century Catholic iconoclast Saint Juana Inez de la Cruz.) In Cadieux's triptych, the photography is grainy, evocative of the cinema. As well, the huge lips that appear on one of the panels bring to mind Man Ray's famous painting *A l'heure de l'observatoire — les amoureux* (1934) in which an enormous pair of lips float like an apparition above the horizon. *Hear Me* suggests drama and narrative even while, like her other work, it is the target for academic discourse about the gaze, perception and other issues.

The prominence of faces isn't evident at first in Jeff Wall's *Eviction Struggle* (1988-89), the first work the viewer encountered in *Passages* at the Wexner. As with Michael Snow's *Two Sides to Every Story* of 1974, one must walk around to the other side to take in the whole. Asked specifically to make a video piece, Wall combined video with an idea already germinating for a photographic work. The resulting tableau, a Cibachrome lit from within its casing, stylizes and fictionalizes an eviction on a suburban street, complete with unwilling evictees, beefy sheriff's men and dazed bystanders. Walk around to the other side and one could scrutinize the nine faces of the scenario come to life, their motions repeated in short loops on video monitors as the artist introduces elements of cinema, painting and theatre into his work.

As Wall explained, *Eviction Struggle* has its antecedent in his 1986 book, *Jeff Wall: Transparencies*, a work that includes reproductions of a number of his larger transparencies, each one shorn of its dramatic lighting and radically reduced, each accompanied by an enlarged detail. Analogously, in his *Passages* piece the videos present fragments come to life from the tableau on the other side. *Eviction Struggle* exists in two forms, as a photograph only and as a video installation. This latter version, which has never been shown in Canada, stands as Wall's first and only video work to date.

If *Eviction Struggle* serves as a quirky variation on the video wall — usually a one-sided solid bank of monitors programmed for business, information, entertainment, and sometimes art — John Massey's *Black and White* (1987-90) is an even more idiosyncratic play with technology. Bringing together self-portraiture, the peep show, and the cinema, Massey takes his material from Oliver Stone's 1986 Vietnam film, *Platoon*. Press the lighted button and a small door in the wall slides up revealing a white mask of Massey's face. Moments later a narrator begins speaking and a slide of a face is projected over the artist's mask. The text ends with the death of the character described and the door descends. One must press the button again to hear and see each of the eight small narratives with their faces projected — Gardner, Junior, Sgt. Elias, Bunny, Sgt. Barnes, et al. — all soldiers from *Platoon*. The peep show box in the wall is lined in black velvet; the faces projected onto the self-portrait mask distort it and are in turn distorted by it. In Massey's museum peep show spectators become voyeurs analyzing the lives that once appeared in full *Platoon* colour; now they appear before us in black and white, muddied. The spectacle of war looks different when the focus is death.

If *Black and White* distorts the face, Bill Viola's *Passage* (1987) breaks it up, abstracting both the face and the body. In Viola's installation a narrow corridor leads to a narrow room where the visitor has to press against the back wall to take in the enormous video image that fills the wall opposite. A 26-minute tape of a child's birthday party is slowed down to six-and-a-half hours, running at one-eighteenth of normal speed. In it a child's blowing out of candles may take as long as the time it took to bake the cake, the synchronized sound rivalling the roar of a hurricane. A boy is swung in the air, his form taking the shape of cascading water; a party hat sways, metamorphosed into a sun-drenched mountain; balloons hover over the festivities, bright dirigibles in space/time as Viola plays with the rituals of passage through the simple vehicle of the birthday celebration, evoking the elasticity of time, the corridor through which one must make one's way.

Of the other video installations in *Passages*, one could not ignore Gary Hill's *Disturbance (among the jars)* (1988). The viewer enters a large and beautiful bright white room to find seven monitors, stripped of their casings, arranged in a broken line. On these various screens, sacred texts are read in multiple languages by actors, writers, people off the street, while letters, words and sentences wind across the monitors. Their placement at times suggests sentence structures. Images are split, sharing a number of screens: they extend, twine across in sensual fashion; a hand holds out a pomegranate; a single body is fragmented over several screens; a snake glides through the monitors. In this work, Hill extends the range and dynamic of the video installation, manipulating sound and image in new and elegant ways.

If faces and portraits are the binding thread connecting much of *Passages*, Michael Snow's work falls totally outside of this. Instead he has the corner on the contemporary still life with his *Still Living (9 x 4 Acts, Scene 1)*, a photographic work of 1982, and his witty *Still Life in 8 Calls*, a holographic installation commissioned for Expo 86 in Vancouver. In *Still Living*, the 36 tiny images combine objects of the classical still life with mundane items of today, such as batteries and rusty nails. *8 Calls* is named after its eight viewing stations, each with a hologram of a telephone, a lamp, keys, rings, a pencil, a cup and saucer, glasses, each one differing stylistically from realism to abstraction to cartoon. Here Snow's humour is outrageous, apt for a medium in which so little art of importance has been produced to date. Even six years after its making, Snow's *8 Calls* is perhaps the best and most insightful work of art in holography; he brings to the strong three-dimensional illusionism of the medium a breadth of art historical allusion, cinematic references and an understanding of space and architecture.

Passages wants to look ahead and suggest future connections between art and science, particularly with its display of computer-synthesized images. It is curious then that so much time and space should be devoted to photographs that add little or nothing new to the dialogue when a major interactive piece such as Grahame Weinbren and Roberta Friedman's *The Erl King* (1986) was dropped from the U.S. tour. Also puzzling is the exclusion of artists such as Amsterdam-based Jeffrey Shaw and others working in interactive art who extend ideas about image-making or the role of the viewer. When will museums begin to understand that there is more to interactive art than button pushing? As well, more should have been made of the increased connection between video and the computer in image-making; how computer-manipulated and synthesized imagery, including that generated from math and the sciences, calls into question what we take to be real; the changing role of the viewer as participant and performer in interactive art; and virtual reality and the place of the body in such environments. As well, the large and very well-illustrated catalogue is far from exhilarating reading. But while the show adds nothing new to the dialogue about mechanically produced imagery, it does bring together many extraordinary works that speak eloquently of how and why technology can be used in art. In the end, one has to say that *Passages* looked good in the Wexner building, even if it wasn't a show of "art of the 21st century."

Dennis Adams *Vortex* 1989 - 90
Mixed media
Photo: © 1991 Fredrik Marsh
Courtesy: Wexner Center for the Arts

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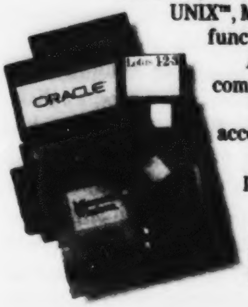

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LES CENT JOURS D'ART CONTEMPORAIN

Centre international d'art contemporain de Montréal

Since its founding in 1985, *Cent jours d'art contemporain* has grown into a veritable institution, Montreal's annual equivalent of the Whitney and Venice biennials. As with the Whitney, the importance of the event somehow transcends the actual content: all year people look forward to the show, nobody much likes it once it has opened, and then everyone starts getting excited about the next one. And, as with Venice, there is the perpetual suspense surrounding the event. Will the Centre international d'art contemporain's director Claude Gosselin find the budget and venue this time? Will the show open on time? Will the show open at all? All the turns and twists of the drama ensure that opening day is by itself already a happy ending, so that the art that's presented — good, bad or indifferent — seems like pure gravy.

Alain Paiement *Chantier (building sight)* 1991
Photographic paper on laminated wood, 138 x 138 x 138 in.
Courtesy: Centre international d'art contemporain de Montréal

This year's gravy was honest fare, though not exceptionally delicious. Under the global theme of "Art and Public Space," the show comprised three distinct exhibitions whose separate ingredients didn't quite blend. On the other hand, curatorial vision has never been the strong point of *Cent jours*.

The show's first section, organized by Montreal curator Jean-Claude Rochefort, was titled *JES* — a play on the pronoun "je" put in the plural. Three complex egos were represented here: Jeff Wall, Dan Graham and the German conceptualist Ludger Gerdes. The latter artist's grand neon piece spelling out J-E-S gave a clue to the multifaceted ambitions of his work: Gerdes showed large, abstract paintings (something like Harold Town at his noisy best), figurative ones that hinted at social concerns, and a series of small canvases of a fragile, etiolated symbolism. Those who are acquainted with Gerhard Richter's depersonalized forays into a multiplicity of styles recognized what Gerdes is after. (They might also conclude that Gerdes is no Richter.)

The best works in this section were several recent photographs by Jeff Wall, and a wonderful sculpture by Dan Graham, *Hedges and Reflective Glass Labyrinth*. Alternating walls of two-way mirrors with walls of cascading ivy-like foliage, Graham's labyrinth is a complex meditation on the individual's privacy within a public space, and on the integration of architecture with nature.

The worst of the show was the *Children's Pavilion*, a recent collaboration by Wall and Graham, which consists of a maquette for a circular, domed chamber sunk, bunker-like, into a hill. Inside, high above our heads, was a series of luminous backlit Cibachromes of children of all races, each staring resolutely into empty space. The effect was half Benetton, half Lenin's tomb: an Orwellian tribute to cynical vacuity. Presented here in maquette form, the Pavilion, if ever built, promises to be

Dan Graham, *Hedges and Two Way Mirror Glass Labyrinth* 1991
87 x 113 x 272 in.
Courtesy: Centre international d'art contemporain de Montréal

a compelling monument to totalitarian banality: have the North Koreans been contacted?

From Pyongyang chic to Paris chic: the second part of *Cent jours* was a monumental retrospective of the French artist Jean-Pierre Raynaud that came to Montreal from France via Houston and Chicago. The thing is that no matter how much the show travels, Raynaud's art does not travel well beyond France or, more precisely, beyond the smug confines of a certain Parisian sensibility that mixes the intellectual flightiness of the literary salon with the pedantic intellectualism of the Sorbonne. Raynaud touches all the fashionable bases of the postmodern twilight: death and censorship, religion and consumerism, terrorism and decay, nature and culture. In other words, he cruises the same territory as Baudrillard, dressing the philosopher's snooty pessimism in impeccable constructions of white ceramic tile and clinically designed splashes of primary colour.

The show was chillingly beautiful — Raynaud's visual language is much more accomplished than Baudrillard's writing style — but there was not a single piece that felt true or felt as if it mattered. His early conceptualist pieces (e.g. his gravel in manufactured containers) only remind one of how much one misses the earthiness of Robert Smithson and early Vito Acconci; the more recent Raynaud reminds us how good Christian Boltanski is. Boltanski talks about death, but also about life; Raynaud's clinical prissiness is a mortician's art.

Visions 91, the concluding section of *Cent jours*, consisted of installations by 10 young Canadians who are little known on the gallery circuit. Curator Sylvie Parent — herself only 31 — has said that no ideological motive guided her choice of artists; she made a "subjective" choice, based on "quality." Nevertheless, the installations did have things in common. First of all — and this always happens when *Cent jours* invites young artists — the works tended to be over-produced, loaded with special effects and lit for maximum drama; this is, after all, a big chance and nobody wants to go undiscovered. Lucie Lefebvre's *Salle d'urgence* and Alain Paiement's *Chantier*, both photo-constructions, suffered particularly badly from overkill. These usually subtle artists opted here for such theatrical wizardry that one half expected the cast of *Aïda* to appear at any moment.

The other unifying thread — and this must have been a function of the curator's "subjectivity" — was a touch of the university, though not the Sorbonne this time. Instead, this gathering of work brought to mind one of our own graduate seminars in, say, "Gender and Identity." A lot of the expected issues were raised: the social status of women (Lorna Brown), the anguish of the Third World (Lani Maestro), the female nude subjected to the male gaze (Kelly Wood), tribal cultures subjected to the colonialist's gaze (Panya Clark).

All this was very edifying, of course, but it was also disturbing to watch artists so young adhere so conscientiously to all the politically correct clichés of the academic class. A bracing exception here was Robert Windrum's series of delicate cloths embroidered with profanities and rough, gay-porno imagery. Windrum's work is funny, angry and sad. It is also slight but at least it offered a few moments of irreverent relief in an exhibition that came to feel like a hundred days of marking term papers.

Georges Bogardi

SARINDAR DHALIWAL

Agnes Etherington Art Centre, Kingston

The lush, exotic works of Sarindar Dhaliwal are at once an exuberant celebration of imaginative flights of fancy and a careful culling of past memory and experience. Through the use of vibrant colour, shimmering surfaces, poetic text and a profusion of organic imagery, Dhaliwal has cultivated a private garden that is both intimate and accessible. In its abundance and vitality, one senses a profound joy in the act of making work, a mood of ripeness and fulfillment which is rare in contemporary art practice.

The artist draws on a diverse cultural heritage, patching together its fragments into quilt-like mixed-media works on paper and three-dimensional installations. Born in the Punjab state of India, Dhaliwal was raised in England, where she studied

Sarindar Dhaliwal *Rendezvous Between an Angel and a Blackbird* 1991
Mixed media on paper, 60 x 50 in.
Photo: Ron Irvine

at a small conservative art school in the mid-seventies. Her failure to master the Western conventions of perspectival drawing, her preference for sculpting in fabric rather than traditional materials and her distaste for the chill prevailing winds of minimalism all served to mark her as an outsider. For the past decade she has worked in relative isolation in Kingston, Ontario, and she continues to display a distinctive sensibility.

A potent source of inspiration has been the intensely autobiographical work of the Mexican artist Frida Kahlo, to whom Dhaliwal pays tribute in her mixed-media work on paper, *Oscar and the Two Fridas*. By bringing together two vivid votive-like portraits of Frida and a black and white photograph of Oscar Wilde, and festooning the surrounding spaces in floral and vegetal abundance, the artist has two heroes from radically different cultures meet in a kind of tropical paradise of the mind. In another work on paper, *Rendezvous Between an Angel and a Blackbird*, Dhaliwal adopts the guise of a jaunty bird in a cherry tree confronting a golden-haired angel of Italian Renaissance origin. Here, Western and Eastern influences are tentatively reconciled in a lively collage of jewel-like patches of colour and organic and architectural motifs.

Dhaliwal's most ambitious and confident works are her installations, the relatively new medium offering an ideal avenue of escape from the more problematic restrictions of conventional painting and sculpture. In *Putting Off the Washing Up & Mending*, everyday materials are reclaimed and reworked into a stunning esthetic order. Against the backdrop of a large glossy black rectangle painted directly onto the wall of the gallery, Dhaliwal mounted several hundred swatches of brightly hued silk embroidery thread arranged around Cibachrome photographs of the plates of mixed pigment used in her painting. Framing the composition were the precisely stencilled names of regions of the sea surrounding Great Britain. When she lived in England, the artist would often hear radio weather forecasts, with the names of Dover, Thames, Hebrides and so forth repeated like a litany. In her small, housebound world, they cast a romantic spell which she has preserved and amplified in the work.

In the floor piece entitled *Punjabi Sheets #2*, the artist fashioned a nostalgic tribute to family ties and to a cultural heritage from which she has been removed by time, geography and her own rebellious nature. On 16 pieces of slate, which lay on the floor like commemorative markers, she charted the complex web of relationships that exist within the traditional extended Indian family, and for which there are no precise Western equivalents. Beside each of the slate markers she placed a coconut shell filled with powdered pigment in rich hues of crimson, ochre and black. The work made a poignant statement about belonging and displacement in the immigrant experience, and about the partial redress of loss through the work of art.

Dhaliwal's work makes no attempt to comment on contemporary culture and largely eschews critical theorizing. She employs her art to individual, and perhaps rather old-fashioned ends: to bring harmony to the disorder of daily life and fulfillment to unrealizable dreams. But the absence of irony and the self-absorbed nature of the work constitute on the whole a strength rather than a weakness. Drawing from a deep well of motivation, she brings forth a harvest that is both visually compelling and poetically evocative. *Gillian MacKay*

ALAN DUNNING

Illingworth Kerr Gallery, Alberta College of Art, Calgary

The title of *Chevaux de frise* (1991), the most recent of 10 gallery-encompassing installations Alan Dunning has made since 1988, comes from the French phrase for the wooden spikes once used to stop cavalry charges. But in England, where the 41-year-old Calgary artist was born, the term refers to broken glass embedded atop walls. A *cheval de frise* is a barrier that injures those who try to cross it.

For Dunning, official structures such as social and political language and architecture, are barriers to break down. His method is to collect and recompose information — images and words — into small bites, or more appropriately, now that he generates all his imagery on a Macintosh II computer, into infinitesimal bytes. Printed images from the public domain are entered into the computer and redrawn, then transformed again by the ephemeral materials that Dunning uses in his installations, (in this instance latex paint, xeroxes, Duratrans transparencies, and varnish). Dunning's accumulated bits, including snippets of texts as various as William Morris' essays and William Gibson's cyberpunk fictions, are his building blocks, the alphabet of a collective voice.

The son of a printer and a translator, Dunning has been influenced by both parents and by the English workers' cooperative movement. He speaks of himself as a translator. "Translation is not transcription..." he wrote in the statement accompanying *Translation*, an installation that Dunning exhibited concurrently at the Glenbow Museum. "It is the turning of another's language into one's own...a speaking with and through another. It is through the voice of the author that the tongue of the translator emerges." Dunning's voice both took on and tempered the voice of authority in *Chevaux de frise*, his largest, most compelling work.

Constructed in the Illingworth Kerr Gallery's huge space, *Chevaux de frise* echoed the grandiose, authoritative scale of a Baroque salon. Three of the gallery's 15-foot-high walls were covered with calligraphic patterns, spreading from seven roundels. These wall patterns, resembling brambles or runic writing, were actually derived from tiny anatomical drawings of body parts and organs that Dunning found on a computer graphics disk. The roundels were circles cut from a duplicate of the big, free-hanging colour transparency that comprised *Translation*, their abstracted imagery taken from an illuminated page of a 10th-century antiphonary of songs for collective voices. They were blood-red in colour. Their colour, and the ambiguous, abstracted circular forms scanned and enlarged from the songbook's halftone illustration, suggested the body, particularly its interior. The roundels, Dunning's signs for the human trace, were placed where one, in a grand salon, might find a heroic, mythological figure, or a mirror. Looking into them, one's own reflection was surrounded by incomprehensible language, the undergrowth of a garden run wild.

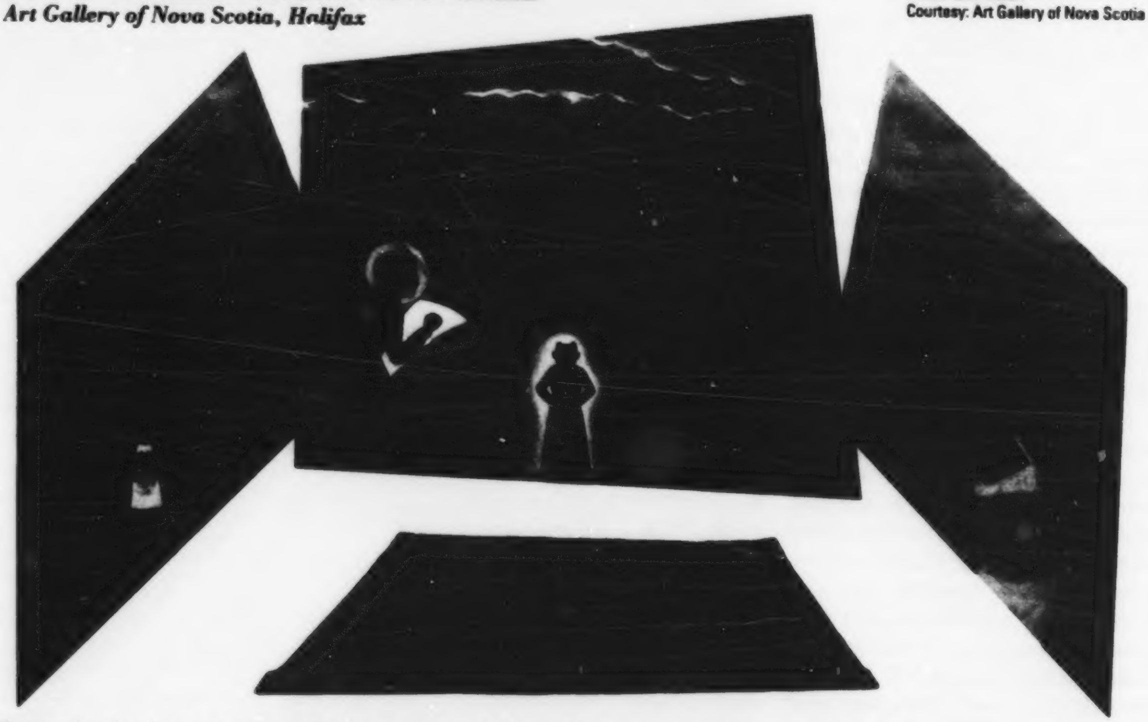
At the far end of the gallery's unusual space, a white light well rises 30 feet high. In its upper reaches Dunning inscribed a series of texts. Rather than great men's names or institutional mottoes, these were again fragments — phrases such as "white mens hills," "the fallen idol," "how we live and how we might live" — interspersed with dates predicting the world's end.

We deduce the implications of *Chevaux de frise* from bits of information, much as, Dunning believes, we make our way through the world. The meaning of his installations is always subject to the viewer's reading of the work and several interpretations are possible. One thing is clear. Dunning's work raises a question with a cautionary tone: although we have survived doomsday so far, can we survive the institutions and the constructions of language that continue to separate us from each other? *Nancy Tousley*

Alan Dunning
Chevaux de frise (installation view) 1991
Photo: Doug Brown

ART NUNS: RECENT WORK BY NANCY EDELL

Art Gallery of Nova Scotia, Halifax



Nancy Edell *Art Nuns' Retreat* 1991
Oil over acrylic, carving on plywood
hooked rug 78 x 132 in.
Photo: Geri Nolan
Courtesy: Art Gallery of Nova Scotia

Vernacular hooked rugs can still be bought cheaply at flea markets in Nova Scotia. They often contain a cheerful mixture of crudely delineated flowers, boats, and decorative patterns. When she moved to Nova Scotia in 1980, Nancy Edell added rug hooking to her repertoire of drawing, printmaking, and painting, but it is her rugs that she is best known for. Her touring exhibition, which opened this fall at the Art Gallery of Nova Scotia, includes paintings, drawings, collage monoprints, and assemblages made between 1988 and 1991, as well as two hooked rugs, one of which she has incorporated into a multi-panelled painting.

Given the history of the craft, Edell's rugs are somewhat kinky, peopled by partially clad, hooded players engaged in secret sexual rites, updated Greek "mysteries," and carnivalesque transgressions. Lately Edell has introduced new characters — art nuns — into her iconographic world, symbols of the celibate female artist who devotes her life to her work. Edell's painting and graphic work very often show the influence of rug making, regardless of whether a particular drawing or painting ever gets made into a rug. Edell partly attributes the frozen quality of her figures to a childhood spent playing with paper dolls, but the tight, slightly stilted look of the paintings and drawings anticipates the requirements of a process that, to use a computer analogy, digitizes an image into pixels of coloured fabric. In this show, one could see Edell moving away from this technique, particularly in the somewhat looser style of her collages and landscape monoprints.

The imagery in her new work remains as striking as ever. In one of the paintings, a nun cradles a fresh ceramic (or bread) baby which has been baked in a stone oven (seen blazing behind her). In a triptych of mixed-media drawings, a nun picks over an excavation with a shovel: she's found some bones. Edell's art has a surrealistic edge. Her art nuns calmly go about their business while a cast of Bosch-like characters glow in the background: a votive figure is engulfed in flames; a lion stalks an Assyrian goddess in Halifax's Point Pleasant Park. Religious images from Buddhist and Catholic sources (among others) compete for the nuns' attention. In a number of ways, French surrealism of the 1920s amounted to an anti-clerical Freudian challenge to Catholicism itself and Edell's use of nuns, halos, sexual imagery and totemic figures does call to mind her French forebears. But while Surrealism has, historically, gloried in its sexism, Edell's work reconsiders that tradition from a woman's point of view.

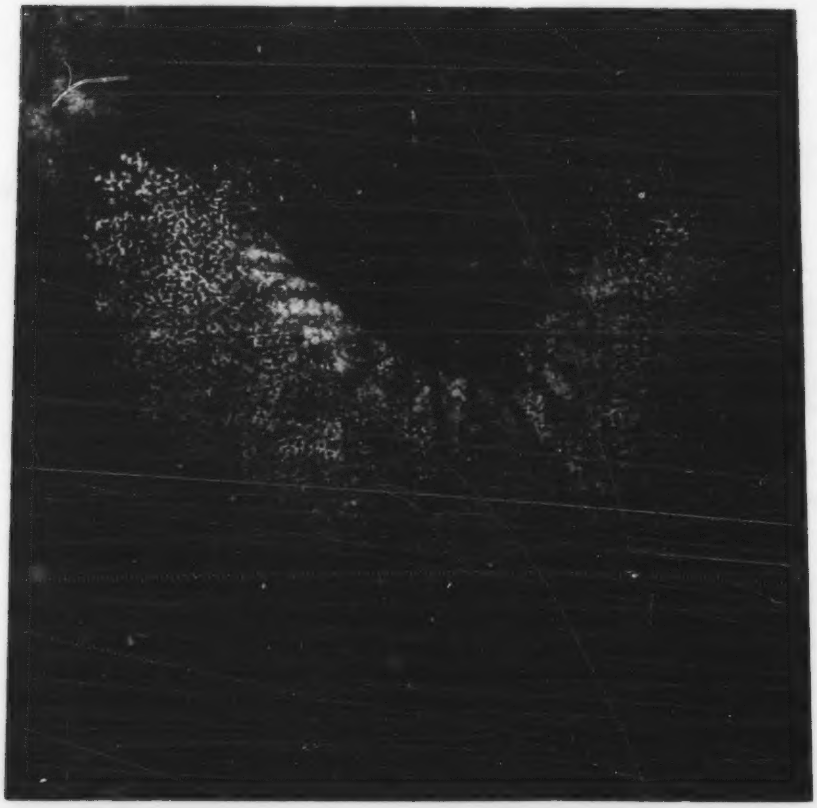
This show raises another issue. Like several artists who live in the Maritimes — including Gerry Ferguson, Yvon Gallant, Charlie Murphy and Janice Leonard — Edell uses a vernacular technique to make contemporary art. As Mora O'Neill points out in her catalogue to this show, Gerry Ferguson uses "theorem" painting and stencil techniques in his work.

Artists like Cape Breton's Charlie Murphy, and former Paradise, Nova Scotia, resident Janice Leonard are *bricoleurs* whose work can look alternately like a piece of folk art or a Rauschenberg assemblage. Also, increasingly, "folk artists" are young, well-educated, and even art school trained. The Art Gallery of Nova Scotia has yet to sort out how folk art should be judged as contemporary art, and how work like Edell's complicates this question. Unfortunately, the opportunity to address Edell's work in terms of these issues has been missed in this exhibition. *Cliff Eyland*

REGAN MORRIS

Morrow Gallery, Toronto

Regan Morris' large paintings of ectoplasmic lace ruffs, elbow-length gloves and handkerchiefs suspended in cracked, earth-coloured grounds, belong to the vanitas tradition of art; his territory is the shortness of life and the longness of death. His works successfully mine the same thematic territory as the American artist Ross Bleckner — one recalls Bleckner's disembodied chandeliers glittering like St. Elmo's fire in the fathomless night — but with a highly restrained taupe and silver palette, and flattened, static imagery. Also like Bleckner, Morris imbues his work with a spirit of nostalgia and loss over the death of, in Morris' case, more than a score of friends to AIDS. Bleckner explores what it might feel like to cross over into death; Morris poetically portrays how it feels to be left behind in life.



Regan Morris *Untitled* (Italian Collar) 1990
Acrylic and latex on masonite, 96 x 96 x 3 in.
Courtesy: Galerie Brenda Wallace

These untitled pieces, along with other prettier but less evocative images of faded tapestry-like patterns and ghostly blue and red camellias, treat in a nicely oblique fashion the currently favored topics of absence, loss, and the ebb and flow of memory. But one of the things that makes this 34-year-old, Toronto-based artist's work stand out over a lot of current painting is its beautiful and unabashed physicality; it's all you can do to keep your hands off their exotic and intriguing surfaces. In his 1987 installation at Garnet Press Gallery, Morris first made use of his now trademark weathered-looking material; squares of this weird and wonderful stuff were hung on the walls, silent witnesses to the main attraction, a faux elephant-hide mantelpiece-cum-whatnot called *The Elephant Fireplace*. From 1987 to 1988, in a slightly bent effort to deal with ecological issues, Morris fashioned simulated elephant hide and tusks into coffee tables, trophies and other Flintstoneish appointments for installations with titles such as *Den Love: Fear and Glamour*.

Morris thinks of his material surfaces as skins or hides, a natural enough association, perhaps, for someone born and briefly resident in Rhodesia. Appearances to the contrary — to the wondering eye they look exactly like dried riverbed — these paintings are actually rubbery and flexible to the touch. Their fabrication process is complicated: Morris uses photo-projection and a complex layering and curing technique involving plastic cement, shellac, latex paint and turpentine stain applied to a bedsheet. The whole thing takes up to six weeks to accomplish, at which time the layers are peeled off. The photographic image remains, standing forward from the surface like embossing.

It is a great pleasure to linger in front of these beautiful and affecting pictures, genuine expressions of their maker and their making. Morris' new works are honest images — neither photographs masquerading as paintings, nor pastiches of appropriated images, nor hamfisted attempts at neo-expressionism. For this reason, to my eyes at least, they come as a great relief. *Betty Ann Jordan*

ANDRÉ KERTÉSZ

Jane Corkin Gallery, Toronto

André Kertész *Mondrian's Pipe and Glasses*, Paris 1926
Vintage silver print on carte postale, 3 1/8 x 3 5/8 in.
Copyright the Estate of André Kertész, Courtesy: Jane Corkin Gallery

André Kertész *Securitè* (Boulevard de la Madelaine), Paris 1926
Vintage silver print 7 x 9 3/8 in.
Copyright the Estate of André Kertész, Courtesy: Jane Corkin Gallery

If in 1935, after producing his early Paris work, André Kertész had put away his camera, his place in the history of photography would still be assured. With an always personal vision, through a bold simplicity of composition, he approached the city as character, setting and object. His prints, at once expressive and understated, spring from an utter commitment to the art of seeing. But Kertész did not stop photographing; he continued eagerly and freshly to work with his small-format camera until he died in 1985 at the age of 91, having been a photographer for 73 years.

André Kertész moved to Paris from Hungary at the vital age of 31. He befriended Mondrian, Tzara, Zadkine, Ida Thal and other artists, practising street photojournalism and contributing to *Art et Medécine*, *Berliner illustrierte Zeitung*, *Vu*, and *The London Sunday Times*. On March 12, 1927, he gave his first show (shared with Thal) at Jean Slivinsky's "Au Sacre du Printemps," 5, rue du Cherche-Midi, two blocks from the Café des Deux Magots where Hemingway and company would have been drinking Pernod and talking of art.

Even with a skilled eye Kertész was a stranger to Paris, as we learned from the valiant attempt to recreate this 1927 exhibition at the Jane Corkin Gallery in Toronto this fall. His is a familiar and recognizable Paris, like Coburn's or early Avedon's, not Atget's, Nadar's or Lartigue's (who showed a world they had known all their lives). In Kertész we see Everybody's Paris although our vision is repeatedly surprised: the Eiffel Tower seduces us through a vivid negligée of pure highlight; the stairs of Montmartre are something to be mesmerized by, not descend; Notre Dame peers at us from the provocative obscurity of night, less a cathedral than an evil palace. Frequently Kertész finds his still life or portrait subjects indoors, in the home or studio of a friend like Mondrian or Zadkine where pipe and eyeglasses, painted wooden flowers, African sculpture, an anticipating face, seem to be waiting for the encounter with our eyes.

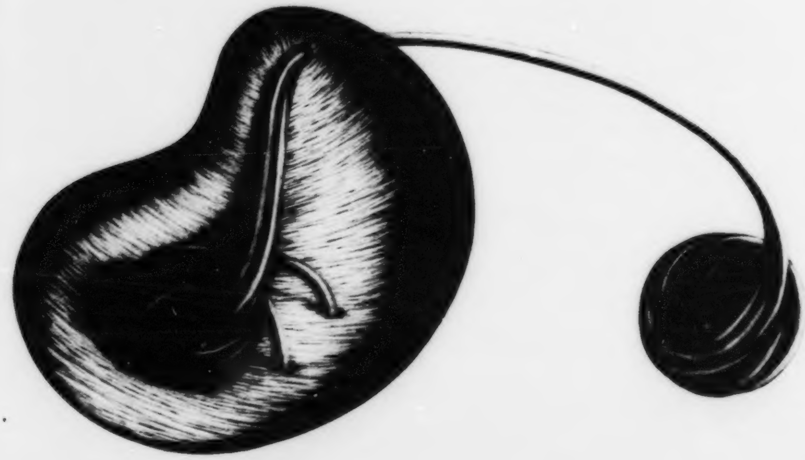
If Kertész's vision and choice of imagery show him coming to terms with a new place, they also suggest that he did not regard himself as others later came to label him. The street photographer who taught Cartier-Bresson and influenced Brassaï can now be seen to have been making pictures *in*, but not exactly *of*, Paris. Many of the images in this show are unpopulated, and figures, when they appear, evoke the fragile, hopeful step of the spirit rather than urbane, hurried engagement. We are shown not so much the life that was possible in

Paris as the life that is possible in an image, through a formal technique that is prodigious in a photographer so young. All of the planes of vision are utilized, as is the full range of tones, to give a play of surfaces, objects, sensibilities always varying and very often both lonely and sad.

These are images worth travelling a distance to see. They represent, first, what range of observation photography itself was capable of at a vital moment in our century. But also: what a depth of spirit can reside in the charming confines of a rectangle! Virtually all of the original images were here, virtually all in original or early prints; a very small number, which Corkin could not identify in her research, were missing. In reasserting what a brilliant photographer did at a central moment in his working life, Jane Corkin has offered a labour of love. *Murray Pomerance*

PATRICK TRAER

AKA Artists Centre, Saskatoon



Patrick Traer *Untitled* **1990**
Charcoal on paper 59 x 100 in.
Photo: Grant Kernan, A.K. Photos Courtesy: A.K.A. Artists Centre

Without a doubt, one of the most challenging problems for many contemporary artists is that of representing the human body in a manner that sets itself apart from Western artistic tradition since the Renaissance. The rationalized body in Western art is one that can be effectively ordered to maximize the possibilities for surveillance, protection and punishment. The disproportionate emphasis that we place on the surface of the body and its representation is the product of a culture that gives high priority to the visual and rejects the material.

On rare occasions, though, the body is imagined from an interior vantage point. In recent years, artists as diverse as Mary Scott, Tom Dean and Jana Sterbak have offered representations of the body that acknowledge it as a site of sentiment and mortality, of fluidity and space, chaos and failure. This recent exhibition of drawings and embroidery by Saskatoon artist Patrick Traer is best considered in this context.

Within the gallery space two walls were painted black and large charcoal drawings — ranging from two to three metres in length — were pinned to the wall. The lower corners of the paper curled inwards, giving the drawings their own sense of corporeality. On a third wall of the gallery a group of four shroud-like veils were displayed; a simple image and text was embroidered on each.

The heavily worked surfaces of Traer's drawings and the visible signs of erasure create a strong sense of materiality. In each drawing, large, visceral forms are embroiled and penetrated by fluid, arterial elements. Traer makes no attempt to produce a unitary image of the body; instead he is interested in acknowledging the body as a site of symbiotic relationships. Symbiosis refers to an intimate association between two dissimilar organisms that coexist in mutual dependence. This is a compelling metaphor, challenging the conventional models that we use to describe the body. Within the field of medicine, and specifically in the discussion of AIDS, great emphasis is characteristically placed on battling the virus without acknowledgment being made that an infected body enters into a symbiotic relationship with the virus. The body and the virus can no longer be separated into discrete entities but must, as Traer's images suggest, acknowledge their mutual dependence.

The four cloths similarly affirm the presence of a mortal body, suggesting as they do burial veils. Each bears an embroidered image and text. From left to right the texts read "irritants," "intoxicated," "willful," "pearls," while the images recall a beaded necklace or bracelet. Again there is an underlying reference to symbiotic relationships here, specifically between the oyster and the pearl. (The image of the pearl arose from the artist's contact with a close friend whose lymph nodes had hardened in response to the AIDS virus.) But Traer seeks to give us more than a simple tale of symbiosis; these are rich and evocative images that disrupt the binary logic of the rationalized body. Traer's work deserves considerable attention, not only for its insights into the representation of the body, but also for its undeniable compassion and sentiment. *Bruce Grenville*

PSYCHOANALYSIS & SYNCHRONIZED SWIMMING AND OTHER WRITINGS ON ART

(YYZ Books)By Jeanne Randolph

By the evidence of the works collected here, Jeanne Randolph qualifies as the seer (or see-er) of Toronto's Queen Street West art scene. A practising psychiatrist, Randolph has put the analytical tools of her trade to use in *Psychoanalysis & Synchronized Swimming and Other Writings on Art*, a body of writing that stands as a critique of pure criticism. By breaking down the divide between subject (the critic) and object (the artist's work), she repositions art criticism, not as the handmaid to art or, worse still, the mother superior, but as a sister creation.

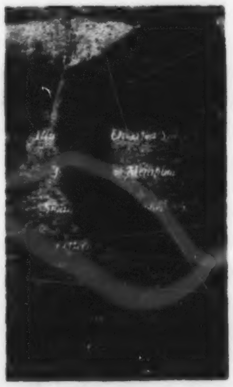
Central to her art theory is the work of the late D.W. Winnicott, an English Freudian who advanced concepts about the nature of art in his work on object relations. Randolph extends Winnicott's notions about the experience of art as the interaction of subject and object into her own theory of the "amenable object."A work of art, Randolph states, is both objectively perceived and subjectively experienced. It is both the product of the artist's subjective and sub-logical creation, and open to the subjective interpretations of the viewer. Randolph cites a sculpture by Toronto artist Lorne Wagman in her 1983 essay titled "The Amenable Object." Wagman's creation, a root that Wagman adorned with jewels and titled *The Beast of Leaside*, is endowed by the artist with spiritual life. It is, says Randolph, a found object given symbolic weight by the artist's re-creation of it and the viewer's responses to that cultural content.

Anyone who ever wonders at the jarring presence of the Art Gallery of Ontario's Impulse Shop at the entrance to the galleries will appreciate Randolph's cogent distinctions between art and entertainment in her 1987 essay "Illusion and the Diverted Subject." "At the moment when I know I am the one wielding the power to interpret an object, when I find the interpretation more valuable to me than the function that the object serves, at that moment, the object could become cultural," says Randolph, after a digression on shopping, television and the movies. Staking out the subject of photography in "Technology as Metaphor," Randolph turns a lens on the viewer as hypothesized subject of the photograph. The viewer, she says, "becomes a predicament that befalls the photograph."

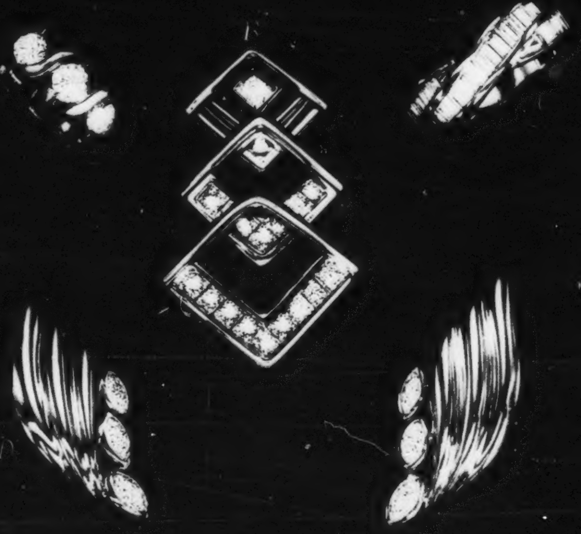
Randolph's fiction, reviews, and "ficto-criticism" are, like her essays on theory, hybrid forms that nevertheless entertain as they instruct. Written as imitations of lectures, letters, scientific research, diary entries or — the crowning touch — a recipe ("Mincemeat — A Recipe for Disaster"), these short pieces originally published in *Vanguard*, *C Magazine*, *Parachute* and *Impulse* over the last decade, map out a broad territory of concern, and make important observations about the work of Sheila Ayearst, Jana Sterbak, Elizabeth MacKenzie, W.S. Brown and others. The journal entries Randolph reproduced, or invented, as her catalogue text to a 1986 Joanne Tod exhibition break another traditional barrier between artist and critic by revealing, as does Tod's portrait of Randolph, the close friendship that is the basis for their interpretation of each other's work.

Randolph is not the first critical theorist to marry feminism and psychoanalysis in suggesting new approaches to art, but she is certainly one of the more inventive ones. While a piece such as "Psychoanalysis & Synchronized Swimming" leaves the reader with a you-had-to-be-there kind of feeling, nothing could put the case for feminism in art more succinctly than the small newspaper ad Randolph has preserved for us in the pages of her book. The ad, drafted by a group of artists and writers and run in a May 1987 edition of *The Globe and Mail*, states that "Canada's leading national newspaper desperately needs responsible visual arts critic not interested in 'mastery' and not threatened by 'the other' to provide informed responses to contemporary work by women artists." No misogynists need apply.

It would be inappropriate to talk of Randolph's work as influential, a term from the discarded rhetoric of the critic as authority. Rather, her writing can be likened to a biosphere, a place where artist and art writer thrive organically in a perfect ecology of expression. It would go against the grain of Randolph's critical position to stand in judgment of this (or any) book, but if you're looking for a clear path through the thickets of contemporary art criticism, this beautiful little volume, designed by Bryan Gee, is a great place to start. *Susan Walker*



FLIGHTS OF FANCY.



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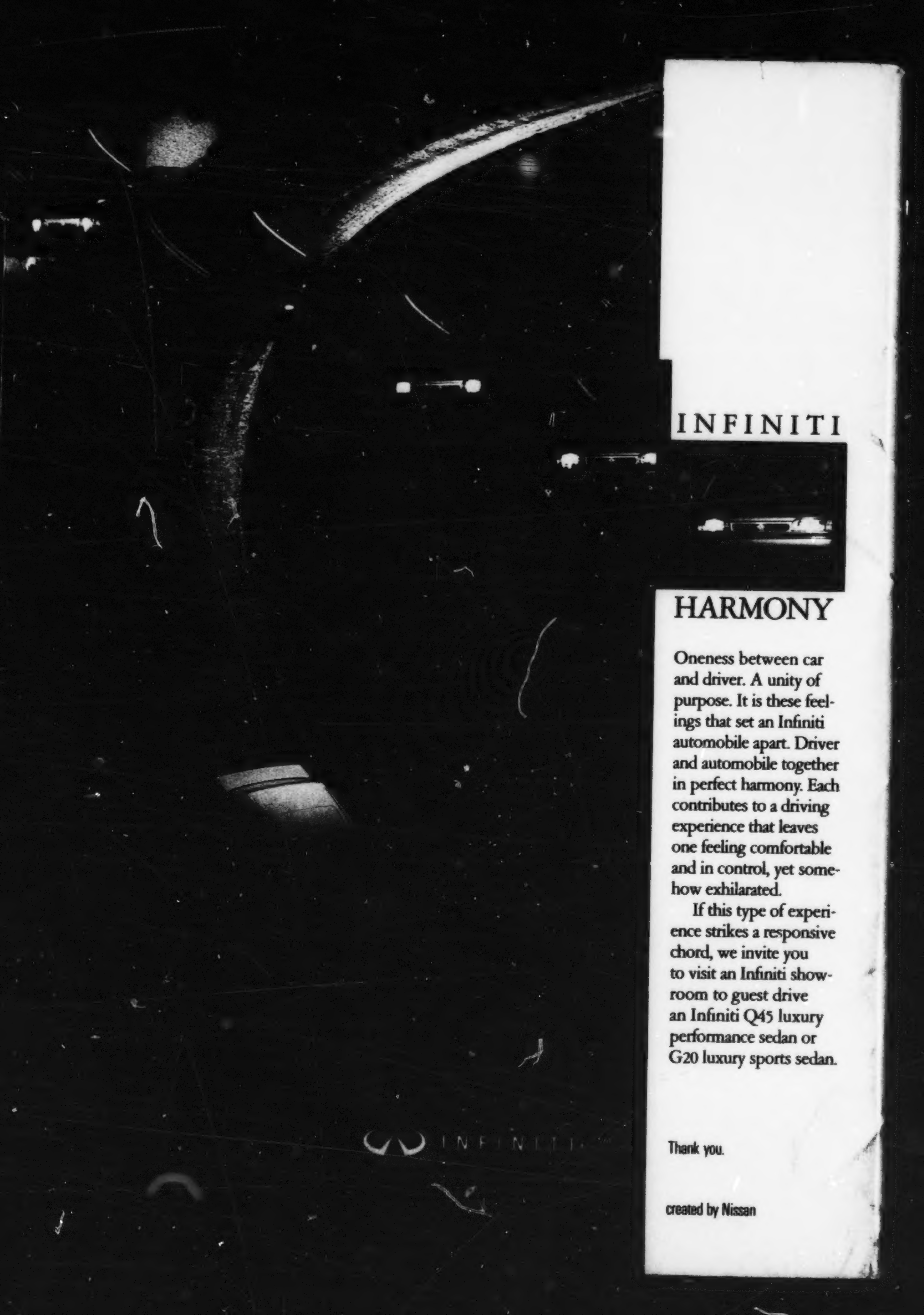

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